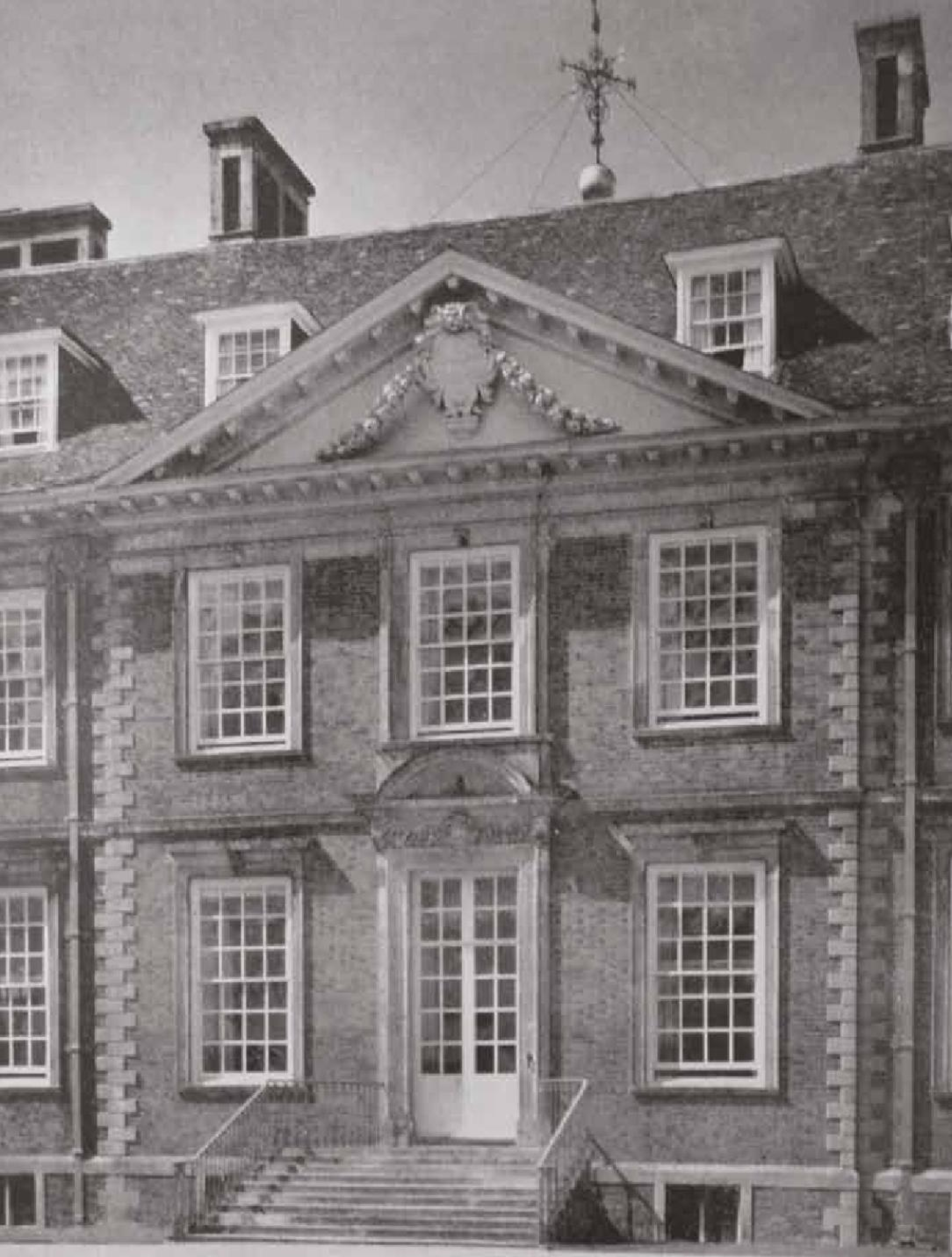
Duke's
AUCTIONEERS SINCE 1823

The Rootes Collection

Day One
Thursday, 27th September
Silver, Pictures, and Books



THE EAST FRONT, RAMSBURY MANOR

Duke's
AUCTIONEERS SINCE 1823

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Trains run hourly to London Waterloo (approximately 2 hours 30 minutes) and there are airports at Bournemouth and Exeter.
The Saleroom is surrounded by a pay and display car park.
If you require further information please refer to the buyer's guide on page 4, visit our website, or contact Stephanie Smith.

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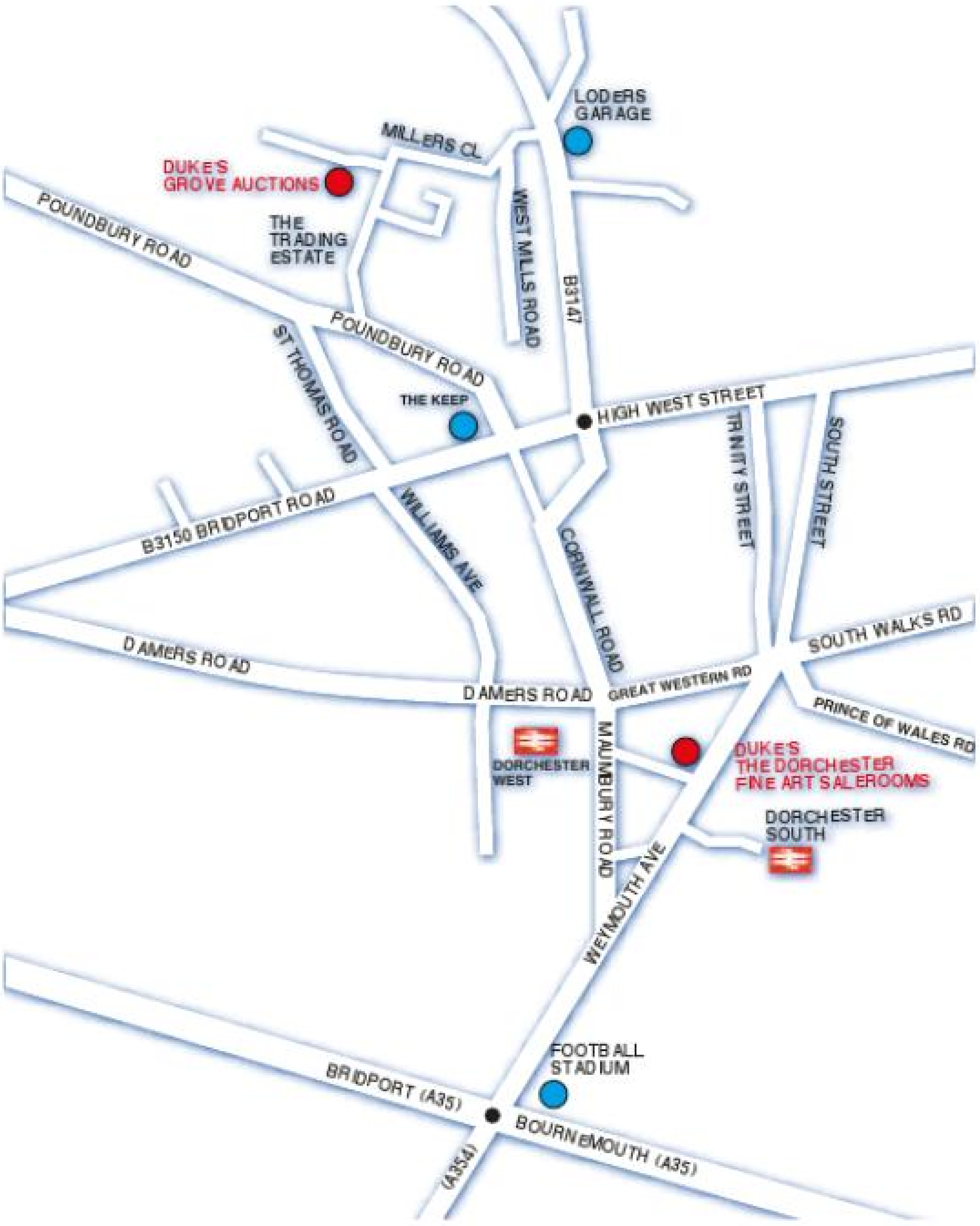
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Illustrations:	If you would like a more detailed image of an illustrated lot, or an image of an item which is not illustrated, we will be delighted to send them by email. Requests must be received **24 hours** before the auction.
Telephone bidding:	If you wish to bid on a major lot over the telephone we will do all we can to assist you, but lines should be booked **at least 48 hours** before the auction.
Estimates:	Estimates are prepared well in advance of the auction and are subject to revision. Our specialists are always pleased to discuss individual lots with intending purchasers.
Condition reports:	An indication of condition is not generally printed in the catalogue, but prospective buyers are welcome to request a condition report up to **48 hours** before the auction. Please bear in mind that whilst we endeavour to provide an accurate representation the ultimate responsibility is with the buyer and we strongly recommend you personally view any lots on which you intend to bid.
Credit Cards:	There is a 3% surcharge on credit charge transactions. Payment may be made by credit card or debit card over the telephone up to a maximum of £500 only.
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Duke's
AUCTIONEERS SINCE 1823

VIEWING TIMES

Saturday, 22nd September, 9.30am – 12noon

Monday, 24th September, 9.30am – 5pm

Tuesday, 25th September, 9.30am – 7pm

Wednesday, 26th September, 9.30am – 5pm

and on the mornings of the auction days

Catalogues £20.00 (by post)

JEWELLERY AND SILVER VALUATION MORNING

An Art Deco diamond and onyx brooch-pendant

Sold for £8,843

Specialist valuers will be on hand between 9.30am and 12.30pm to provide free, no obligation valuations for auction sale. No appointment is necessary.

Thursday 18th October

Duke's
AUCTIONEERS SINCE 1823

Duke's
AUCTIONEERS SINCE 1823

Property from the estate of the late Marian, Lady Rootes,
the Rootes family, a Hampshire manor house and other vendors.

THURSDAY, 27TH SEPTEMBER
10.30AM

- Silver and Plate
- Prints
- Watercolours
- Oil Paintings
- Books

Marian, Lady Rootes

R Lots marked with this symbol are from the Estate of the Late Marian, Lady Rootes, and the Rootes family.

VIEW IMAGES OF ALL LOTS
AND BID LIVE ONLINE
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ASIAN ART
ENTRIES INVITED

AUCTION: NOVEMBER 8th

A fine Chinese doucai ogee bowl,
Qianlong seal mark and of the period, 8 ½ " diameter

Estimate: £20,000 – £40,000
Provenance: Private collection, Dorset.

Duke's
AUCTIONEERS SINCE 1823

Marian, Lady Rootes.

William (Billy), the first Lord Rootes with Ramsbury Manor beyond.

FOREWORD

Marian Rootes was the widow of Geoffrey Rootes, the eldest son of William Edward (Billy) Rootes who founded Rootes Motors. This sale brings together some of the finest works of art collected by two generations of the Rootes family during the years when the Rootes motoring empire was at its peak.

The Rootes story starts with Billy Rootes's father, William, who ran a bicycle shop in Hawkhurst, Kent and began selling cars in 1895. Billy shared his father's mechanical interests and went to work for the Singer Motor Company as a penny an hour apprentice at the tender age of 15. He soon progressed to selling Singer cars and the dynamism that marked him as a future entrepreneur became apparent at this time. After serving in the naval air service in the First World War, he was demobbed and founded Rootes Motors with his brother Reggie. The brothers set about establishing a network of car showrooms throughout the country selling British car marques. Such was their success that by 1926 they had opened Devonshire House, the palatial flagship Rootes showroom and headquarters that dominated the north side of Piccadilly at Green Park. The next step was to take over many of the small car manufacturers whose cars they were selling and rationalise their production. Thus Humber, Hillman, Sunbeam and Singer came under the Rootes Group banner.

In January 1936 Billy took his son Geoffrey - who had just left Harrow school - on a six-month world tour, looking for opportunities to expand the Rootes Group's international motoring empire which by now stretched from America to Australia and the Far East. It was during this trip that Billy received a cable from the government inviting him to become chairman of the committee tasked with setting up shadow factories to manufacture aircraft for the Royal Air Force in preparation for the war.

It was Billy Rootes's contribution to the war effort that led to his knighthood. In November 1940, following the Coventry blitz, Winston Churchill asked him to get Coventry's industry back into production without delay. Billy rose to the occasion. On the morning after the blitz, he stood on an upturned box outside his bombed factories, encouraging his workforce to clear up the mess and promising there would continue to be work for all. Billy was knighted in 1942 for his achievements and the outstanding contribution made to the war effort by the Rootes Group in producing record numbers of aircraft, vehicles and supplies for the British forces. His brother Reggie was also knighted in 1945.

Billy provided cars to the most famous people in the land: he made his chauffeur and car available to the Duke of Windsor upon his abdication; provided the Humber staff car - affectionately known as Old Faithful - which Field Marshall Montgomery used throughout the war, and made sure that Sir Winston Churchill always had a succession of much loved Humbers when there was a post-war shortage of motor cars.

In 1946 Billy bought Glenalmond Estate in Scotland, a magnificent 16,000 acre sporting estate with grouse moors, stalking, pheasant shooting, duck flighting lochs and game fishing. At its heart stood a large and extremely comfortable house which he bought complete with contents, including silver and linen. Billy and his wife had it beautifully re-decorated by John Fowler and for thirty-five years it was the setting for many happy house-parties and excellent sporting holidays enjoyed by family and friends. The guest list was illustrious, with Harold Macmillan among the distinguished guns listed in the Game Book.

Billy was honoured with an hereditary peerage in 1959 in recognition of his role in promoting Britain's interests abroad as Chairman of the Dollar Exports Council. He took the title of Baron Rootes of Ramsbury, having bought Ramsbury Manor from Lord Wilton a year earlier. Pevsner described Ramsbury Manor as "a perfect example of the moderate-sized brick mansion of about 1680." By modern standards it was extremely large and was considered to be one of the most beautiful houses in England with interiors embellished with Grinling Gibbons carvings and fine plasterwork. The house was full of beautiful paintings and antiques, many of which were included in the purchase of the house.

Billy died in 1964 and Geoffrey succeeded to the title. Geoffrey had returned from 6 ½ years active military service in March 1946 and upon his return he had fallen in love with a beautiful young war widow, Marian Slater, whose husband Wing Commander Garth Slater had been killed in action. Marian's childhood and teens were spent at Burghclere Grange, near Newbury, where she made an impression on all who knew her, including the author Richard Adams of Watership Down fame, who penned the following in his autobiography (The day gone by, 1990): "Marian Hayter (her maiden name) was, by common agreement, the most beautiful girl for miles around. She did teach the torches to burn bright. Since then I have had the luck to meet some very beautiful women (including Virginia McKenna, Julie Christie, and Raquel Welch) but I have never seen anyone -anyone at all- more beautiful than Marian Hayter. She fairly knocked you flat (even at the age of eight or nine); a perfect English blonde, golden-haired, blue-eyed, smiling, graceful in movement, softly rosy, with a kind of unselfconscious vivacity and poise which made you want to go on looking at her for ever. She later married the chairman of the Rootes group. Good luck to him!"

Geoffrey, the second Lord Rootes.

Geoffrey and Marian married in August 1946 and he joined the family motor business, becoming Managing Director of Rootes Group. When Billy died Ramsbury Manor was sold, in part to settle the massive burden of death duties levied at that time, and Glenalmond Estate was shared between Geoffrey and his brother Brian. Ramsbury was described as "the most expensive house in Britain" in the 1966 Guinness Book of Records, achieving a record price of £650,000. How times have changed!

The North Standen Estate in Berkshire now became the main home of Geoffrey and Marian and many of the works of art from Ramsbury Manor were divided between their Berkshire, Scottish and London homes. Glenalmond House was sold in 1981 with the consequent migration of many items to North Standen House, which now boasted a most remarkable array of fine and decorative art. Geoffrey and Marian were keen collectors in their own right, adding paintings such as Sir Matthew Smith's Flowers in a Jug to their collection. After Geoffrey's death in 1992, Marian sold the North Standen Estate and moved to a house nearby, retaining some of her favourite pieces until her death in March of this year. The works of art in this catalogue are the culmination of many years of collecting and reflect the memories of Marian's long and happy marriage to Geoffrey and the lovely homes they created together.

THURSDAY 27TH SEPTEMBER: 10.30AM

SILVER AND PLATE

Lot 49 detail

SILVER PLATE AND RELATED ITEMS

1 ® AN ELECTRO-PLATED SALVER

of shaped circular form, crested, on three scroll feet, 10" dia., together with an electro-plated large helmet cream jug and a toast rack (3)

£50-70

2 ® A SET OF FOUR 19TH CENTURY PLATED COASTERS

of circular form, each centre engraved with a crest and reading "1825", on wooden bases, 5" dia., 2" high

£400-600

3 ® AN ELECTRO-PLATED MUFFIN DISH

of domed form with pull-off cover, wooden finial and reeded border, on a circular base, 5¾" high

£30-50

4 ® AN ELECTRO-PLATED HOT WATER POT

of circular tapering form with a hinged cover and scroll laminate handle, an electro-plated sauceboat with flying scroll handle and a candle-snuffer conical terminal (3)

£30-50

5 ® A PAIR OF ELECTRO-PLATED PEPPER GRINDERS

of circular tapering form, 3½" high

£40-60

6 ® A SET OF TWELVE PLACEMATS

with plated tops and cork bottoms, engraved with the Rootes Armorial, 8" dia. (12).
See illustration

£150-200

7 ® A PAIR OF 19TH CENTURY PLATE ON COPPER THREE LIGHT CANDELABRA

with tapering oval stems, urn-shaped capitals and detachable beaded sconces, on oval bases, with beaded borders, filled, 16" high

£300-400

8 ® A PAIR OF ELECTRO-PLATED KINGS PATTERN GRAPE SCISSORS

of conventional form, a silver handled shoe-horn and a small quantity of plated cutlery (a lot)

£20-40

9 ® A SET OF TWELVE PLATED FISH KNIVES AND FORKS

with composition handles in a mahogany case

£80-120

10 ® A VICTORIAN MAHOGANY AND BRASS BOUND CUTLERY BOX

with two trays, containing 34 steel bladed table and dessert knives, with electro-plated handles, by Walker and Hall, the canteen box 18¾" long

£150-250

11 ® A QUANTITY OF ELECTRO-PLATED FLATWARE

including fish cutlery and a quantity of bone handled table knives (a lot)

£40-60

12 ® A CASED PLATED CARVING SET

with three other cased sets and a quantity of loose cutlery (a lot)

£30-60

13 ® A SET OF TWELVE PISTOL HANDLED TEA KNIVES

with stainless steel blades, 6" long

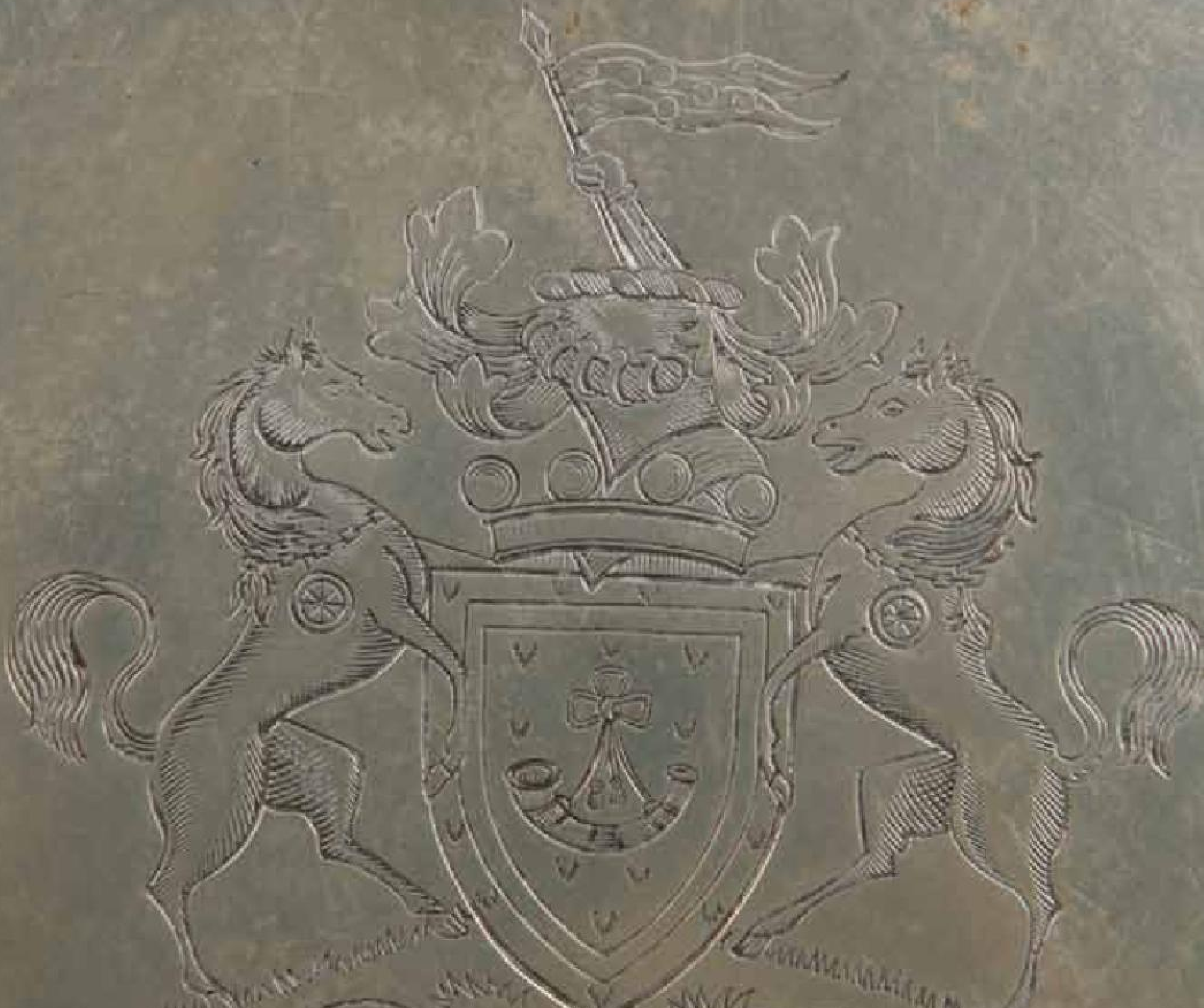
£80-120

14 ® A VICTORIAN SWING-HANDLED CAKE BASKET

of shaped oval form with cast leaf and berry border and pierced swing handle, on a shaped circular foot, the centre engraved with an armorial, 12" dia.

£60-80

Lot 6 detail


PRORSUM IN FUTURUM

15 AN OLD SHEFFIELD PLATE MEAT DISH COVER

of domed oval form, with a gadrooned border and engraved with an eagle crest, lacking handle, 6" high, and three other meat dish covers of varying sizes (4)

£150-250

16 A PAIR OF ELECTROPLATED ENTREE DISHES

with gadrooned borders and detachable handles, together with two plated toast racks (a lot)

£30-60

18-20 SPARE LOTS

SILVER AND RELATED ITEMS

21 Ⓡ A PAIR OF EDWARDIAN SQUAT CANDLESTICKS

with reeded borders, filled, by Martin Hall & Co., Chester 1908, 4" high

£60-80

22 Ⓡ A GEORGE III MUSTARD POT

of oval form with domed hinged lid, urn finial and reeded handle, the body engraved with floral friezes and a vacant cartouche to each side, by C.C., London 1797, 3¾" high with blue glass liner

£180-220

23 Ⓡ A GEORGE III MUSTARD POT

of oval form, with domed hinged cover, urn finial, scroll handle and reeded borders, crested, with a blue glass liner and associated spoon, possibly by William Abdy, London 1797, 3¾" high

£180-220

24 Ⓡ A GEORGE IV SNUFF BOX

of rectangular form with engine-turned decoration, cast floral border, vacant rectangular cartouche and gilt interior, by Joseph Wilmore, Birmingham 1823, 3¼" long, (c.4oz).
See illustration

£300-500

25 Ⓡ A VICTORIAN TABLE SNUFF BOX

of rectangular form with engine-turned decoration and a raised and cast floral border, the cover with a vacant rectangular cartouche, with a gilt interior, possibly by Edward Edwards II, London 1843, 4¼" long, (c.7.8oz).
See illustration

£400-600

26 Ⓡ A WILLIAM IV TABLE SNUFF BOX

of rectangular form with a raised floral border and central vacant rectangular-shaped cartouche, with cushion sides, the base with engine-turned decoration, gilt interior, by Joseph Wilmore, Birmingham 1833, 5" long, (c.9.4oz).
See illustration

£400-600

27 Ⓡ A GEORGE IV SNUFF BOX,

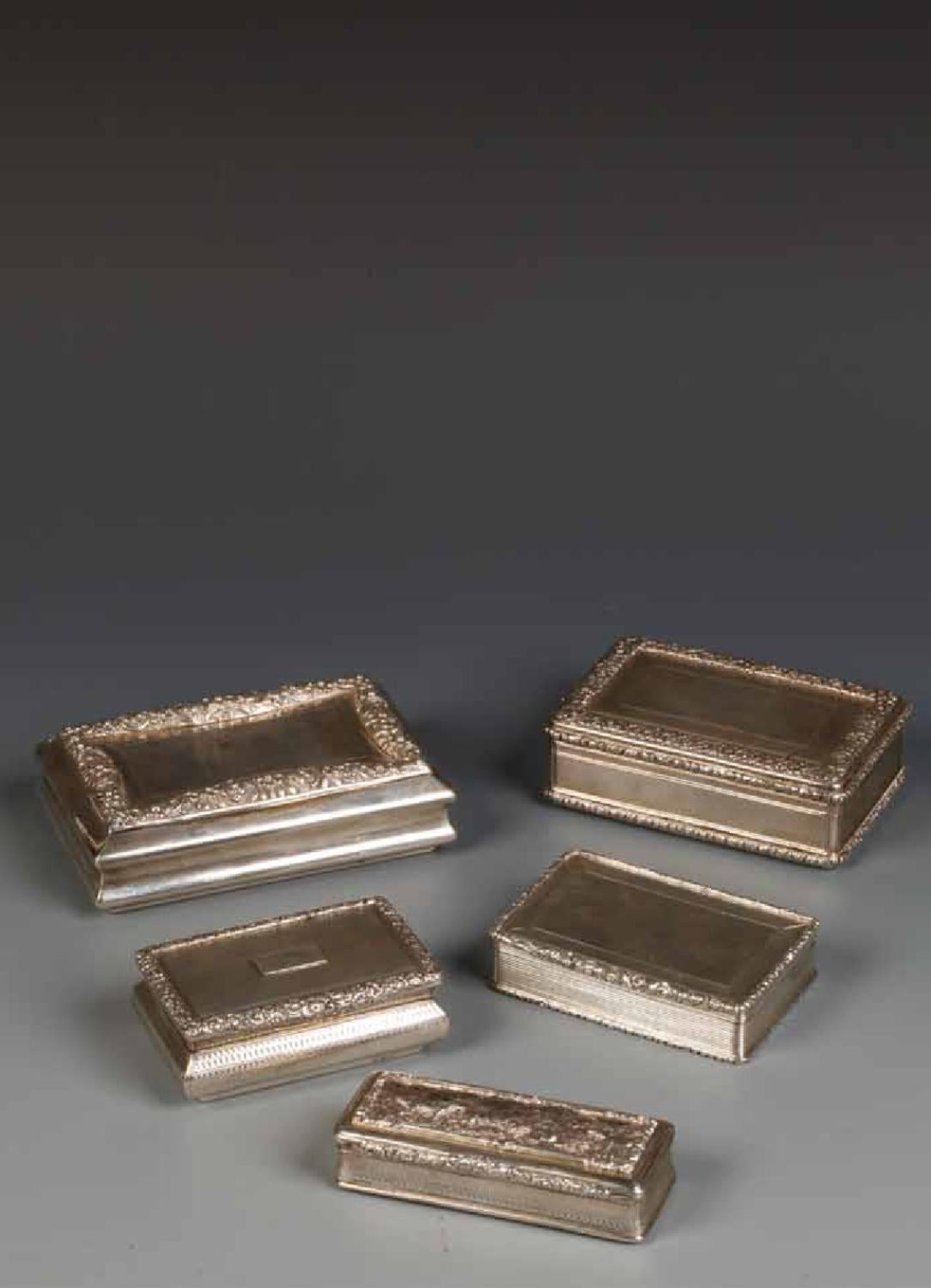
the cover chased with a hunting scene of dogs chasing a game bird, the sides and base with engine-turned decoration, ribbon borders and gilt interior, possibly by John Jones III, London 1824, 4" long (c.3.6oz).
See illustration

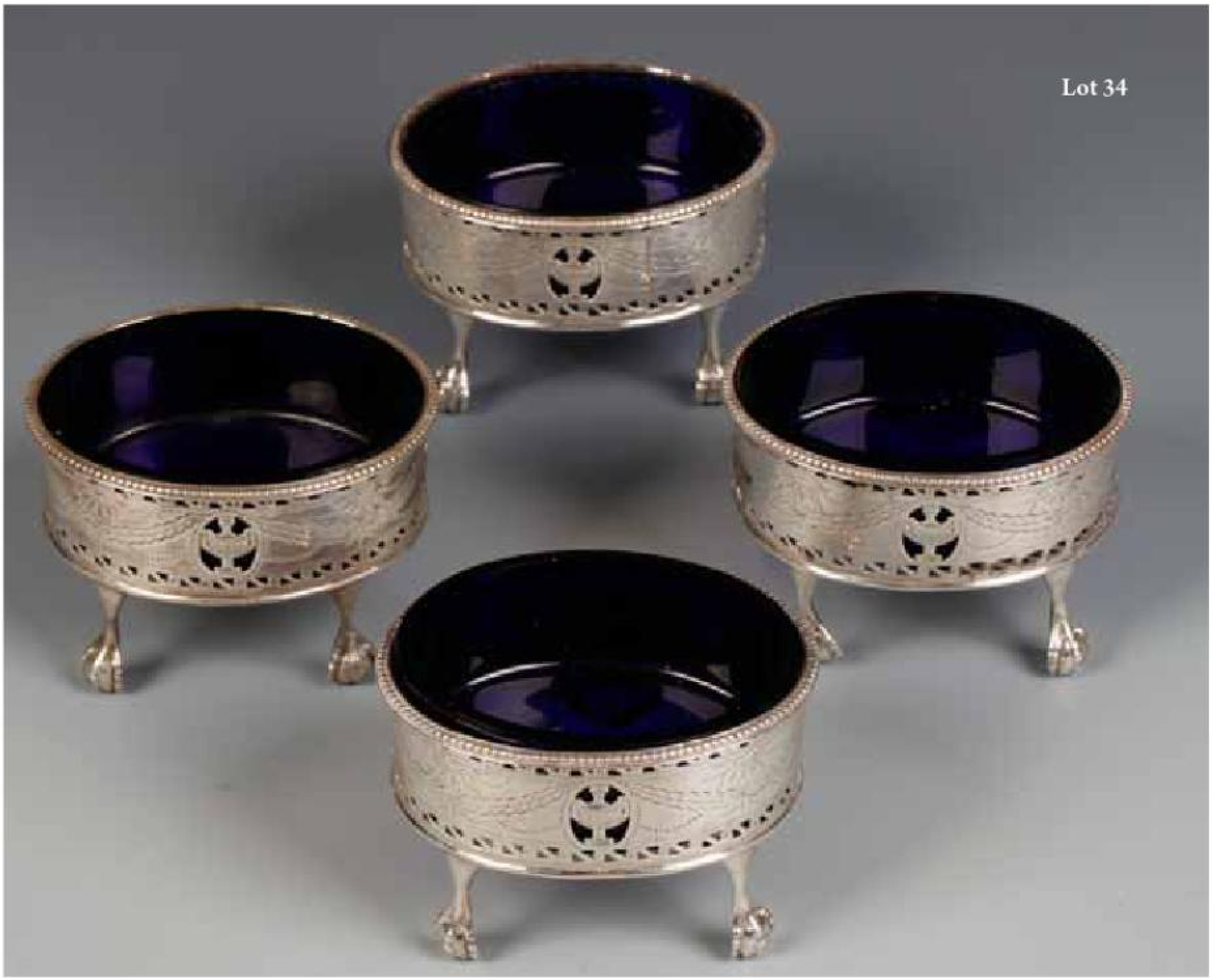
£300-400

28 Ⓡ A VICTORIAN SNUFF BOX

of rectangular form with engine-turned decoration and vacant rectangular cartouche to the cover, raised foliate borders, the bottom with an inscribed date "1839", with gilt interior, by FC, Birmingham 1838, 3½" long, (c.4.6oz).
See illustration

£300-400





29 Ⓡ A WILLIAM IV SNUFF BOX

of rectangular form with engine-turned decoration and a raised foliate border, the cover with later applied rectangular cartouche, wash gilded interior, by Charles Rawlings and William Summers, London 1831, 3½" long (c.4.5oz)

£100-200

30 Ⓡ A WILLIAM IV SNUFF BOX

of rectangular form with ribbed decoration, foliate thumbpiece, vacant rectangular cartouche and gilded interior, by Thomas Shaw, Birmingham 1830, 3½" long, (c.3.5oz)

£150-250

31 Ⓡ A GEORGE IV SNUFF BOX

of rectangular form, with ribbed decoration and raised foliate borders, the cover with a vacant rectangular cartouche, gilt interior, by Ledsam and Vale, Birmingham 1823, 3¼" long, (c.3.3oz)

£150-250

32 Ⓡ A GEORGE III MUSTARD POT

of oval form with reeded borders, angular handle, the hinged lid crested, with blue glass liner and later spoon, by John Emes, London 1800, 2¾" high

£180-220

33 Ⓡ A GEORGE III MUSTARD POT

of drum form with slat pierced body, openwork thumbpiece and scroll handle, the lid engraved with a crest, blue glass liner, by Richard Morton & Co., Sheffield 1776, 3" high

£180-220

34 Ⓡ HESTER BATEMAN: A SET OF FOUR GEORGE III SALTS

of oval form with beaded borders, the bodies engraved with swags and pierced with urns, monogrammed, on extended claw and ball feet, with later star-cut blue glass liners, London 1783, 2¼" high (c.6.5oz).
See illustration

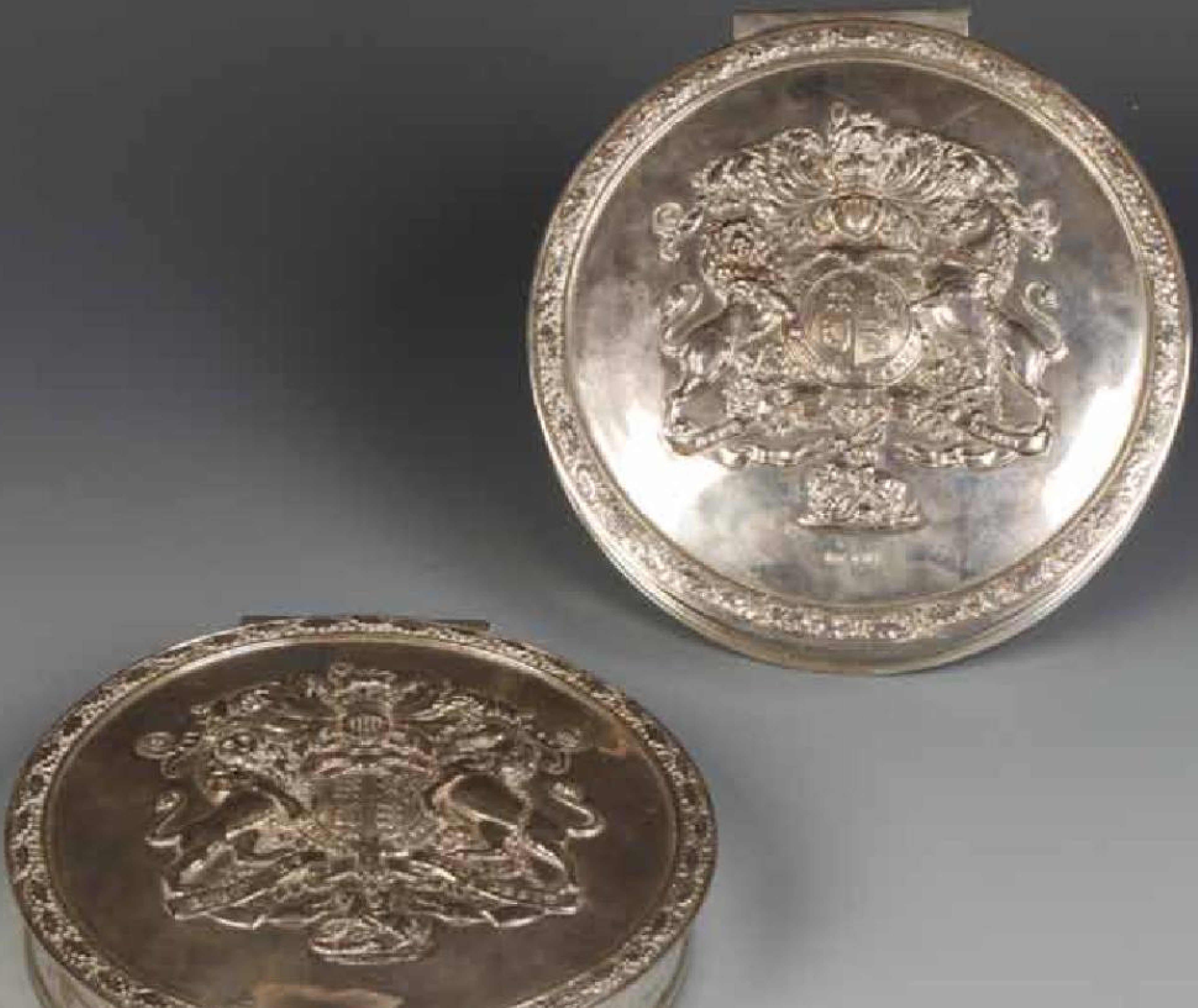
£500-700

35 R ROYAL INTEREST: TWO SIMILAR VICTORIAN SEAL BOXES

of circular form, with raised oak leaf borders, each hinged cover embossed with the royal coat of arms, one by Robert Harper, London 1878, the other by J.A., London 1870, 7" dia. (c.40.9oz).

See illustration

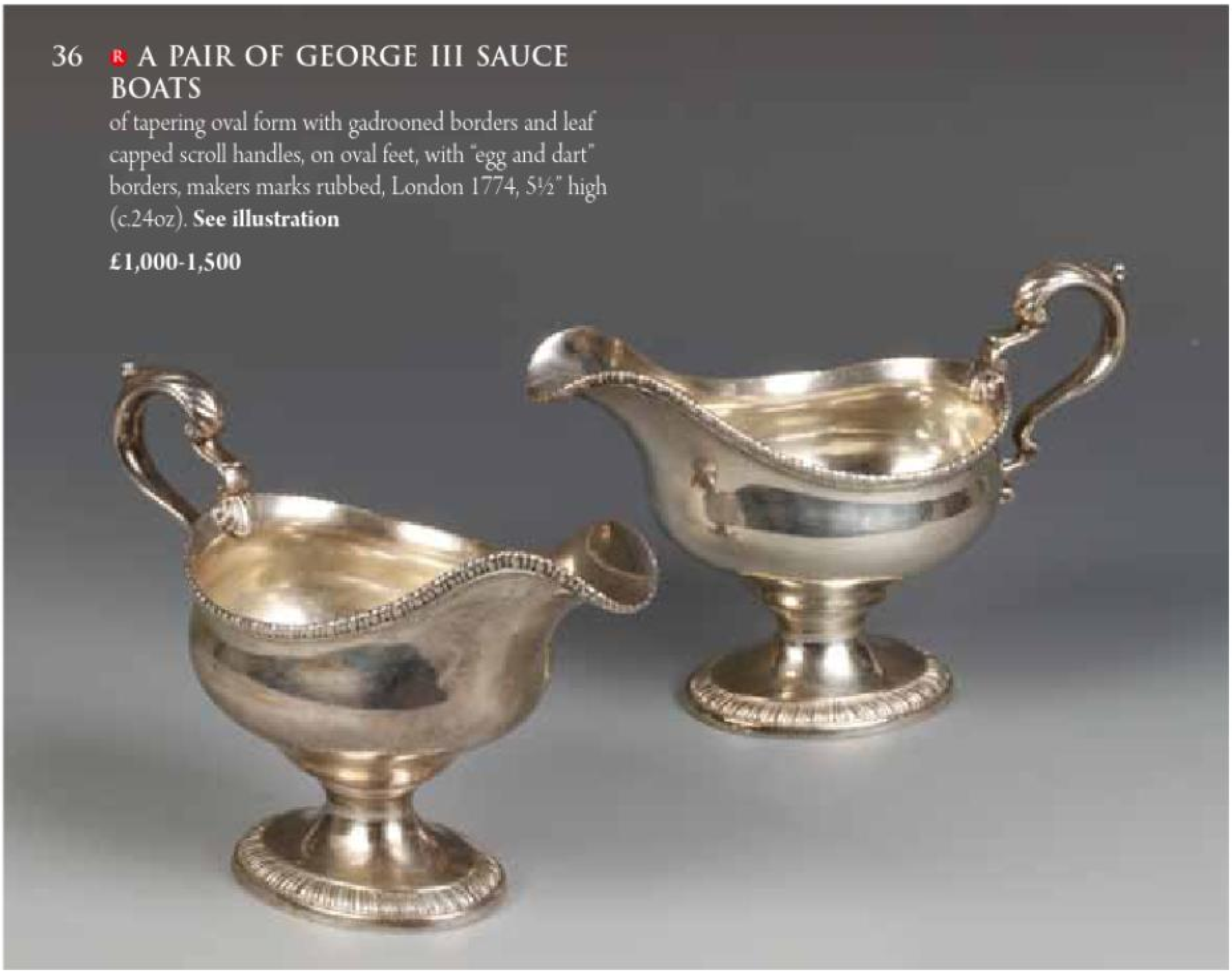
£2,000-3,000



36 ® A PAIR OF GEORGE III SAUCE BOATS

of tapering oval form with gadrooned borders and leaf capped scroll handles, on oval feet, with "egg and dart" borders, makers marks rubbed, London 1774, 5½" high (c.24oz). **See illustration**

£1,000-1,500



37 ® A GEORGE III PUNCH LADLE

with whalebone twist handle, the bowl inset with a coin, makers mark rubbed, London 1793, 14" long, and another punch ladle (2)

£180-220

38 ® A VICTORIAN BOX

of rectangular form, the hinged lid with canted borders and monogrammed, with gilded interior and cedar-lined base, by George Fox, London 1886, 4½" long

£80-120

39 ® AN AMERICAN PRESENTATION TRAY

of circular form with a graduated border, presentation inscribed "Governors World Trade Award presented to The Right Honourable Lord Rootes, G.B.E. for his outstanding contributions to World Trade, Los Angeles, California, May 1st 1962", the underside marked "Randahl, Sterling", 14" dia. (c.36oz)

£300-400

40 ® A SET OF SIX DISHES

with engine-turned decoration, London 1956 and later, 3" dia. (c.5.3oz)

£60-120

41 ® A CREAM JUG

of shaped oval form with a reeded border and plain scroll handle, by Daniel and John Wellby, London 1937, 5" high, (c.4.4oz)

£100-150

42 ® ASPREY: AN EDWARDIAN CREAM JUG

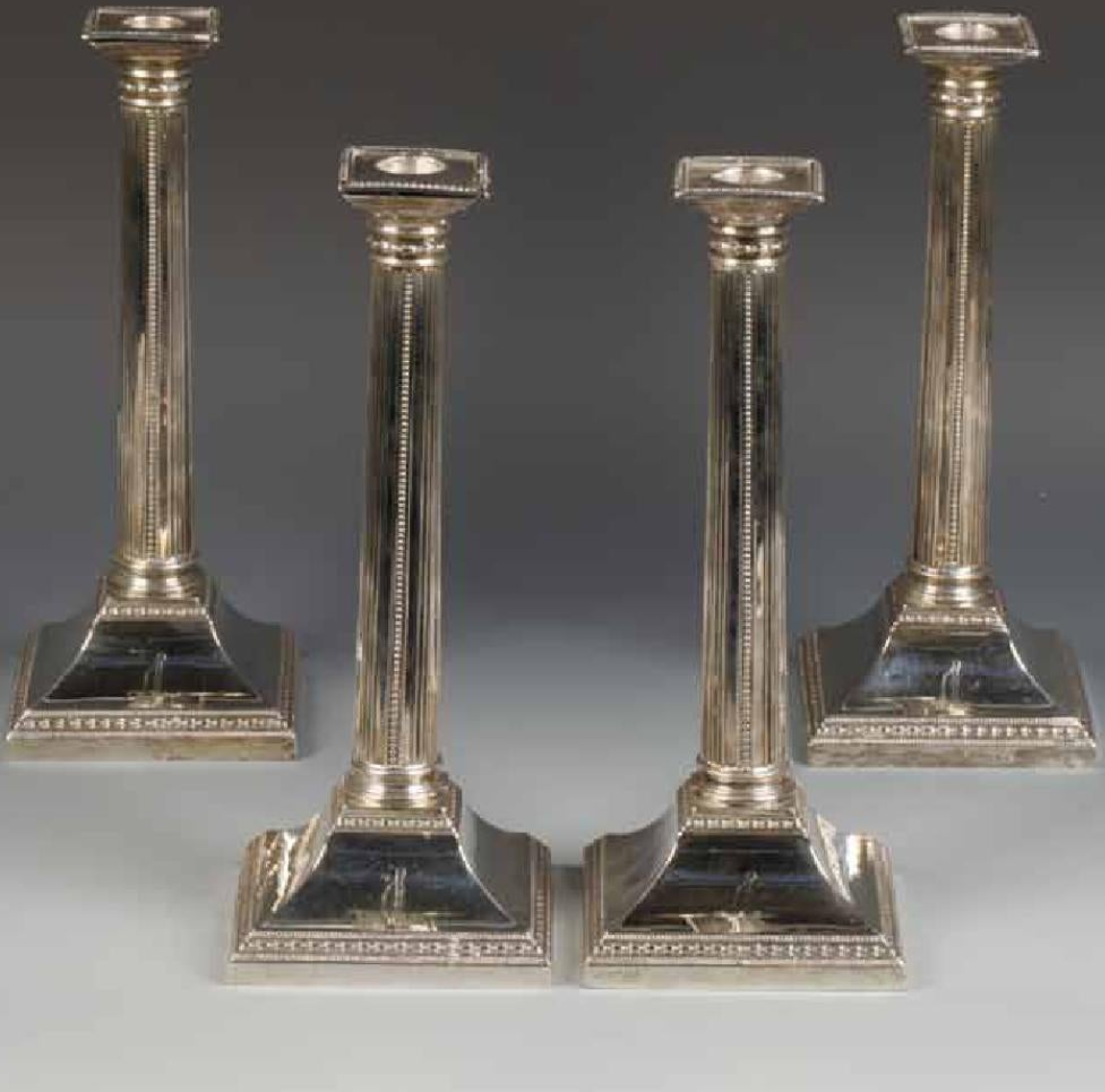
of baluster form with a scroll handle and crimped border, the whole on splayed feet, by Charles and George Asprey, London 1904, 4" high (c.2.9oz)

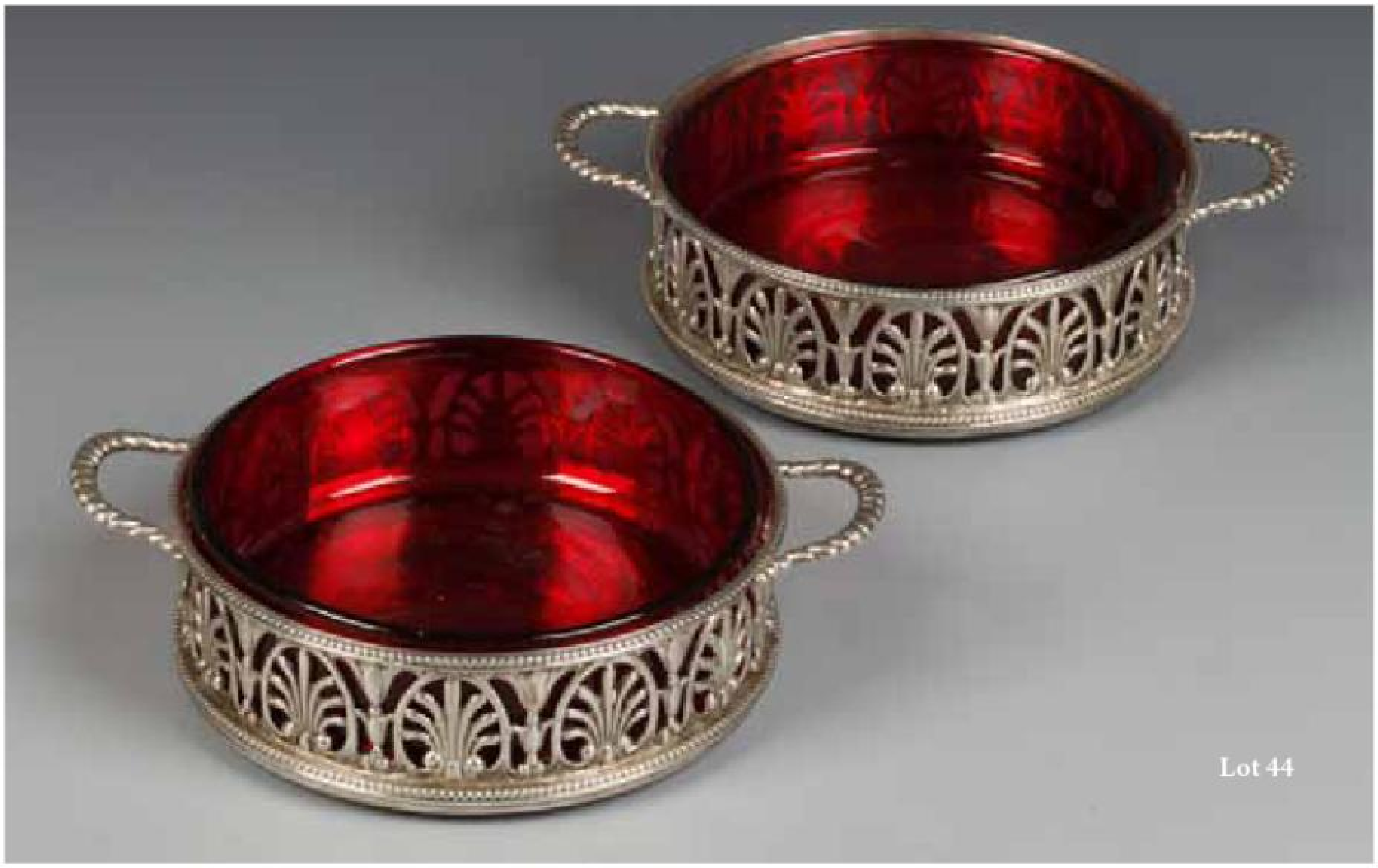
£60-80

43 R A SET OF FOUR GEORGE III CANDLESTICKS,

the columns with alternate fluting and beaded decoration, detachable square sconces with beaded borders, the square bases with bead and ribbon borders, filled, by J. Hoyland & Co., Sheffield 1778, 11½" high.
See illustration

£2,000-3,000





44 Ⓡ A PAIR OF COASTERS

(later converted to butter dishes) of circular form with beaded borders and pierced bodies, with later additional rope-twist handles, later cranberry glass liners, wooden bases, possibly by Robert Hennell, London 1782, 5" dia.
See illustration

£800-1,200

45 Ⓡ AN EDWARDIAN SUGAR BOWL

of tapering circular form with a flared border and lions mask and claw feet, makers mark rubbed, Birmingham 1906, 2½" high (c.2.9oz)

£50-70

45A Ⓡ A SUGAR BOWL

of circular tapering form on a tucked-in circular foot, by Richard Comyns, London 1961, 4" dia. (c.6.3oz)

£50-70

46 Ⓡ A TABLE CIGARETTE BOX

of rectangular form, the cover with engine-turned decoration and in initialled "R", with a cedar-lined interior, Birmingham 1938, 8" long

Provenance: Ramsbury Manor, Wiltshire and recorded in the 1965 inventory.

£200-300

47 Ⓡ A CONTINENTAL DRESSING TABLE DISH

of shaped oval form, with a pierced border surmounted by cherubs, the centre embossed with a medieval hawking scene, bearing London import marks for 1892, 6½" long (c.3.2oz)

£100-150

48 Ⓡ AN EDWARDIAN TRINKET BOX

of rectangular form with a pierced scroll border, the cover with engraved decoration, on splayed feet, by HM, Birmingham 1905, 4½" long, (c.2.7oz)

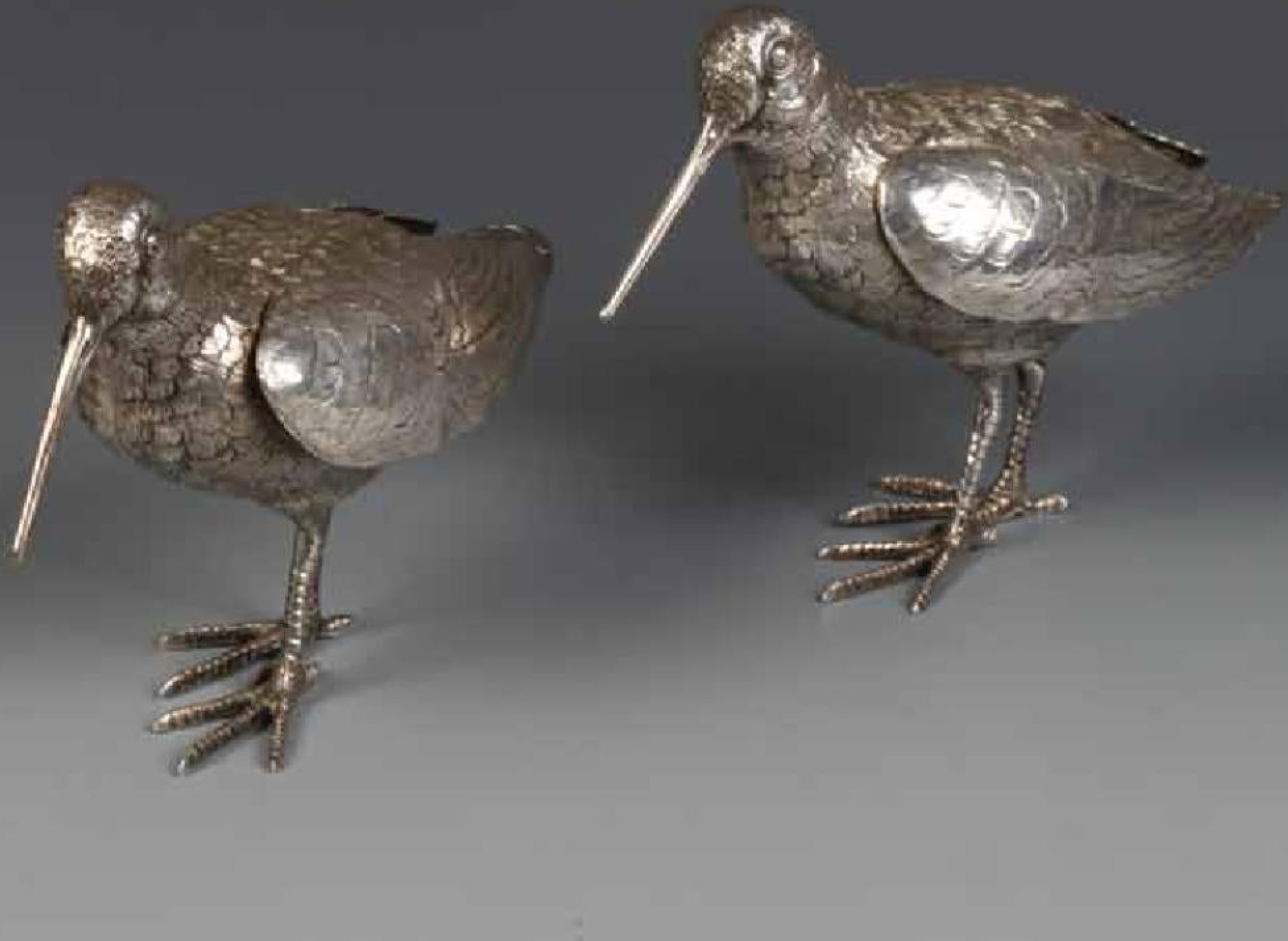
£70-100

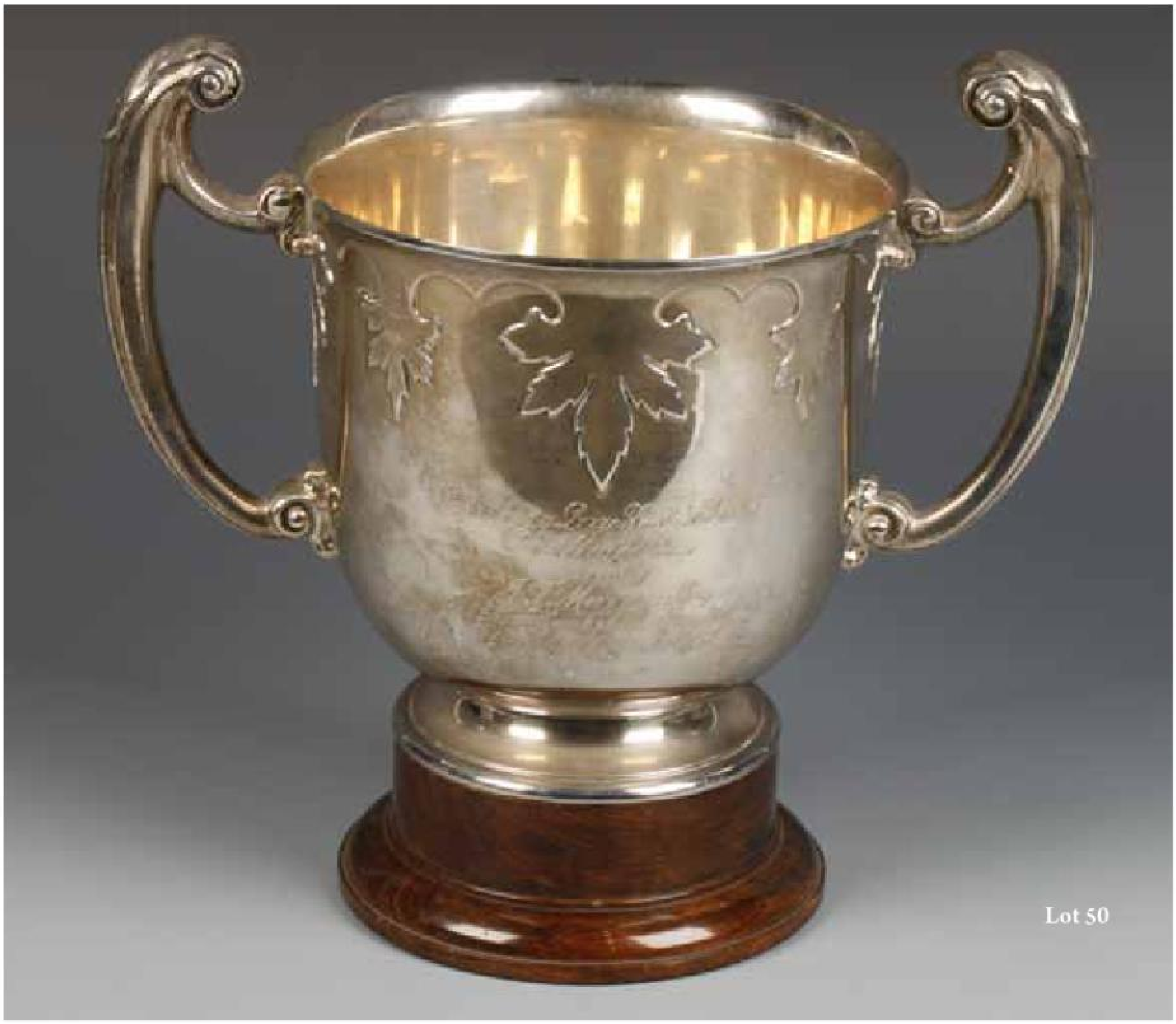
49 R A PAIR OF TABLE ORNAMENTS

modelled in the form of woodcocks, by EB, London 1970,
4½" high, (c.18.8oz).

See illustration

£1,000-1,500





50 ® A TWO HANDLED PRESENTATION TROPHY CUP

of circular tapering form with leaf-capped lyre handles and "cut-card" decoration, on a tucked-in circular foot and wooden plinth, inscribed "Salisbury Prize Fair for Sheep Challenge Cup given by J.G. Morrison, Esq. for the Best Hampshire Down Ram Lamb bred by the Exhibitor", Possibly by Adie Brothers, Birmingham 1923, 10" high (on plinth) (c.41oz)

Provenance: Ramsbury Manor, Wiltshire, and recorded in the 1965 inventory.`

£500-700

51 ® AN EDWARDIAN SALVER

of shaped circular form with raised and gadrooned scroll border, on shell capped bracket feet, by William Hutton & Sons Ltd, Sheffield 1904, 9" dia. (c.13oz)

£180-220

52 ® A PAIR OF WILLIAM IV PEPPERETTES

of cylindrical form, with pull-off pierced covers and flowerhead finials, fluted feet, makers mark rubbed, London 1833, 3¾" high (c.3.9oz)

£50-100

53 ® ASPREY: A DISH

of plain circular form with additional retailers mark, London 1951, 3½" dia., and another dish, (c.4.6oz) (2)

£40-60

54 ® A CHRISTENING SET

comprising fork, spoon and napkin ring, of Albany pattern, in a fitted silk-lined case, by the Goldsmiths and Silversmiths Company, London 1912 and later

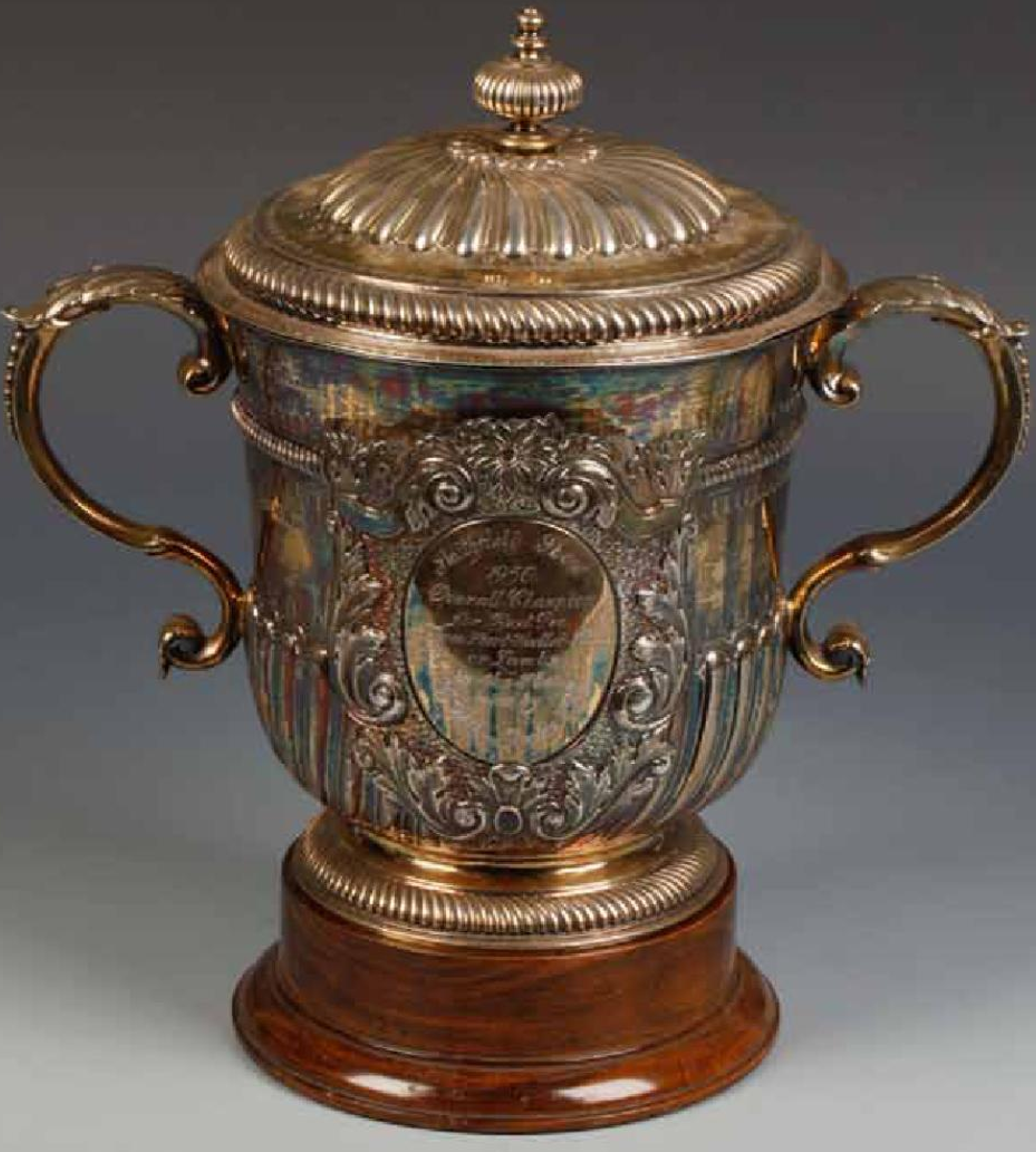
£60-120

55 R A SILVER GILT TWO HANDLED PRESENTATION CUP AND COVER

of circular form, the pull-off cover with part-fluted decoration and knop finial, with leaf-capped scroll handles, the body with part-fluted decoration and floral and scroll embossing, presentation inscribed "Smithfield Show 1950 Overall Champion for Best Pen of Three Short-Woolled Sheep or Lambs in the Show won by Sir William Rootes.K.R.E.", on a tucked-in gadrooned foot, by A.R.C., London 1931, on an associated wooden plinth, 12" high (on plinth), (c.49.8oz).

See illustration

£800-1,200



56 ® A PAIR OF NAPKIN RINGS

with engine-turned decoration and monogrammed cartouches, Birmingham 1936, each 2" dia.

£40-60

57 ® A VICTORIAN SNUFF BOX

of shaped rectangular form, the body profusely chased with scrolls, vacant cartouche to the lid, gilt interior, by D.P. Birmingham 1853, 4" long, (c.5.4oz)

£200-400

58 ® A GEORGE III IRISH SUGAR BOWL

of circular tapering form, with beaded rim, the body with part fluting and punched-out decoration, on three shell-capped hoof feet, monogrammed, possibly by C.L., Dublin circa 1780, 5½" dia. (c.4oz)

£200-400

59 SPARE LOT

FLATWARE

60 ® A SET OF TWELVE FISH KNIVES

with reeded handles, by G.H. Sheffield 1932, eleven matching forks, Sheffield 1931, and a set of twelve electro-plated poultry skewers with feather terminals (a lot)
See illustration

£500-700

61 ® A PAIR OF SAUCE LADLES

of rat-tail pattern, by Roberts and Belk, Sheffield 1917, 7" long (c.4oz)

£100-150

62 ® THREE VARIOUS BUTTER KNIVES

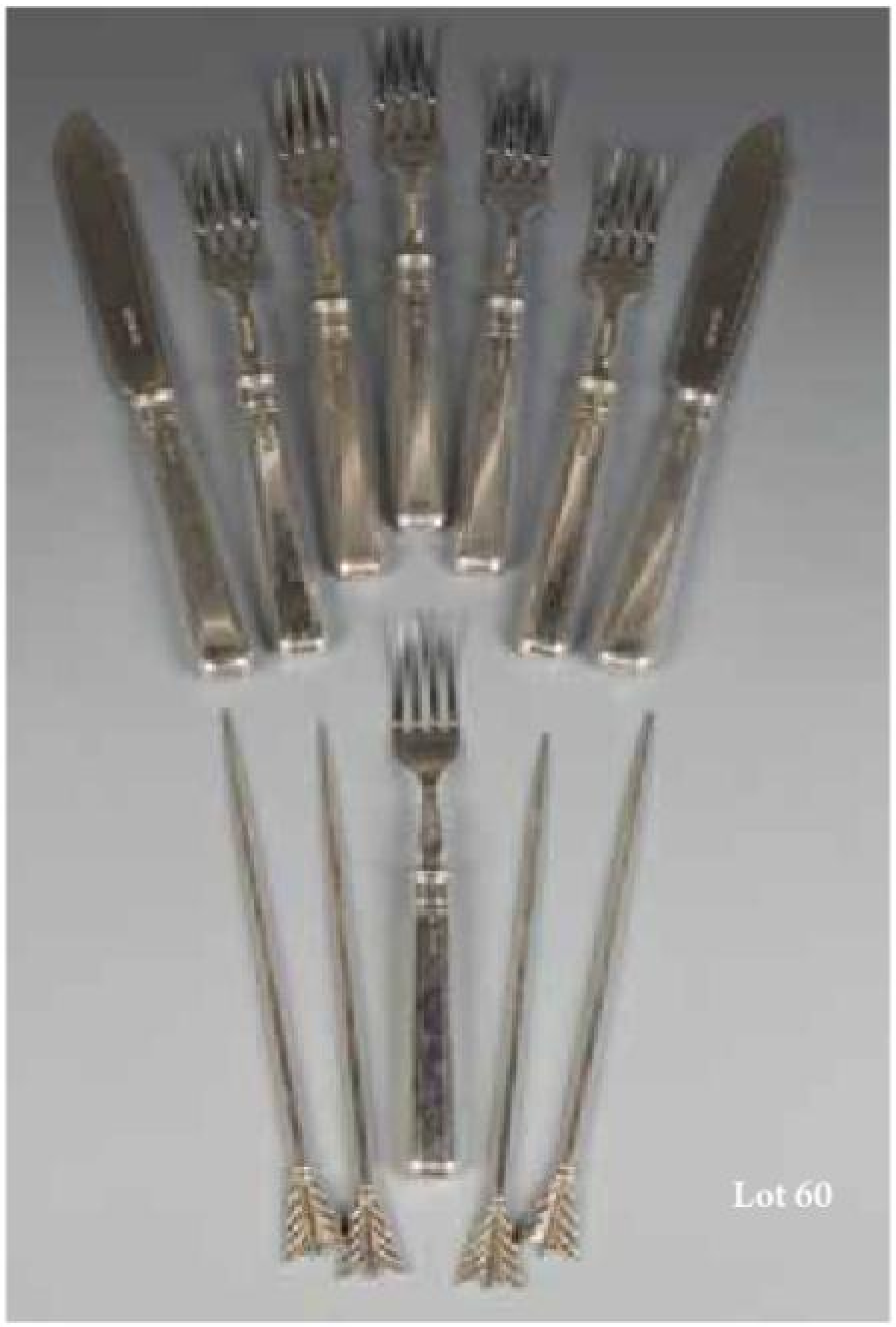
of mixed makers and dates and a plated example (4)

£50-70

63 ® A SMALL COLLECTION OF CONDIMENT SPOONS AND LADLES,

of mixed makers and dates, including some plated examples (a lot)

£60-80



Lot 60

64 ® A MIXED LOT OF SMALL CUTLERY

comprising an Australian souvenir spoon depicting a view of Sydney Harbour Bridge, a spoon with a dog terminal, and three other items, of mixed makers and dates (5)

£50-70

65 ® A SET OF THREE VICTORIAN TABLESPOONS

of fiddle pattern, crested, by George Adams, London 1844, and nine other tablespoons of mixed makers and dates, (c.28oz) (a lot)

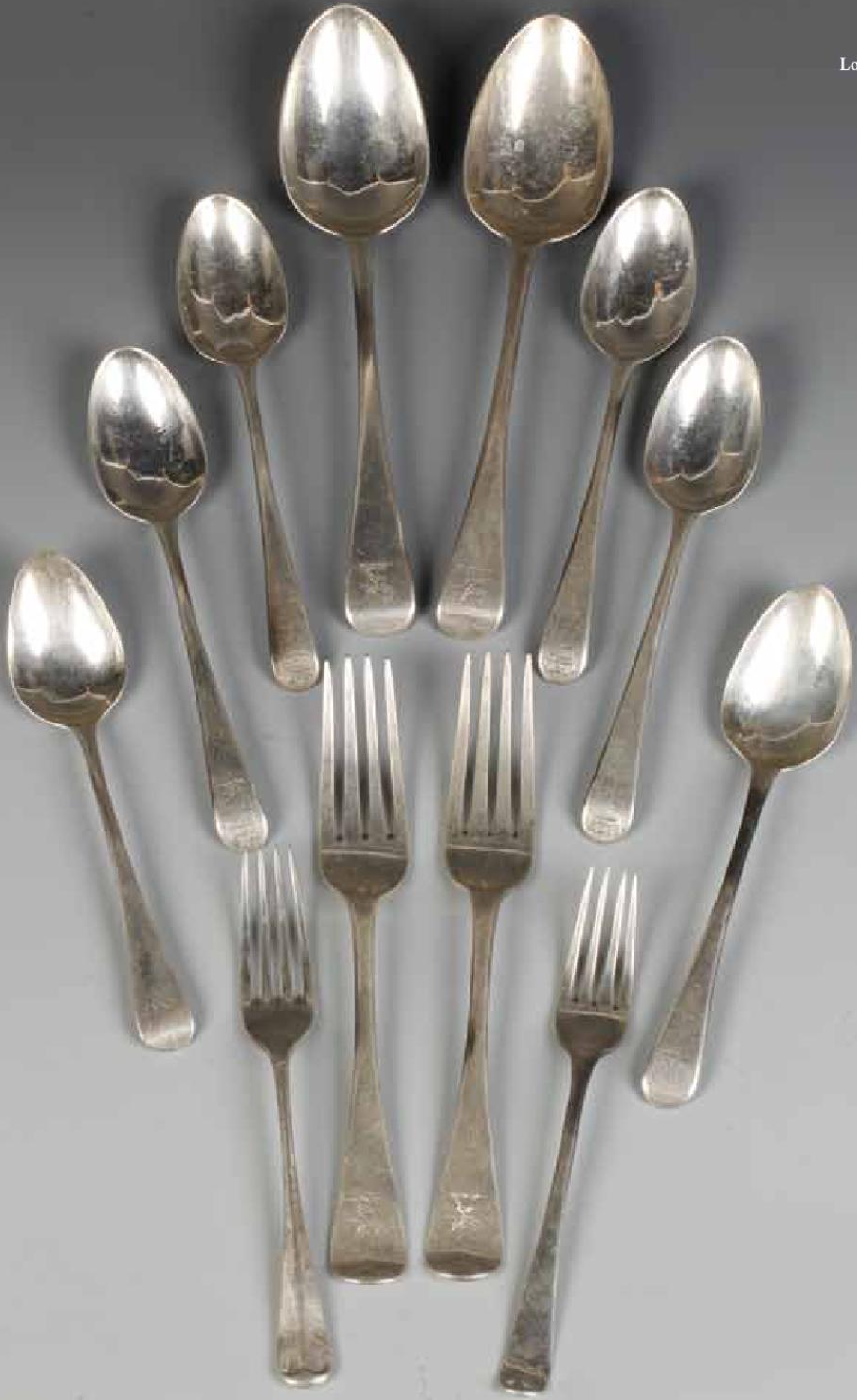
£400-600

66 ® A COLLECTED PART TABLE SERVICE

of George III and later Old English pattern cutlery, predominantly London made, crested. Comprising twelve table forks, twelve tablespoons, twelve dessert spoons, and seven dessert forks, of mixed makers and dates, (c.68oz).
See illustration

£1,200-1,500

Lot 66



67 Ⓡ TWENTY THREE GEORGE III PISTOL HANDLE TABLE KNIVES

with replacement stainless steel blades by Tessiers, marks rubbed, lion passant legible only, and 24 matching dessert knives (a lot).

See illustration

£1,200-1,800

68 Ⓡ A SET OF EIGHT VICTORIAN TABLE FORKS

of fiddle pattern, crested, by John James Whiting, London 1849, also One Dublin made and three York made examples (c.28oz) (a lot)

£400-600

69 A SET OF SIX WILLIAM IV TEASPOONS

of fiddle pattern, by WB, London 1830, (c.4.5oz)

£60-80

70 Ⓡ A MIXED LOT OF FIDDLE PATTERN TEASPOONS

of mixed makers and dates, some crested and some initialled, (c.6oz)

£50-70

71 Ⓡ A SET OF SIX TEASPOONS

with wavy terminals, in a fitted case, London 1930

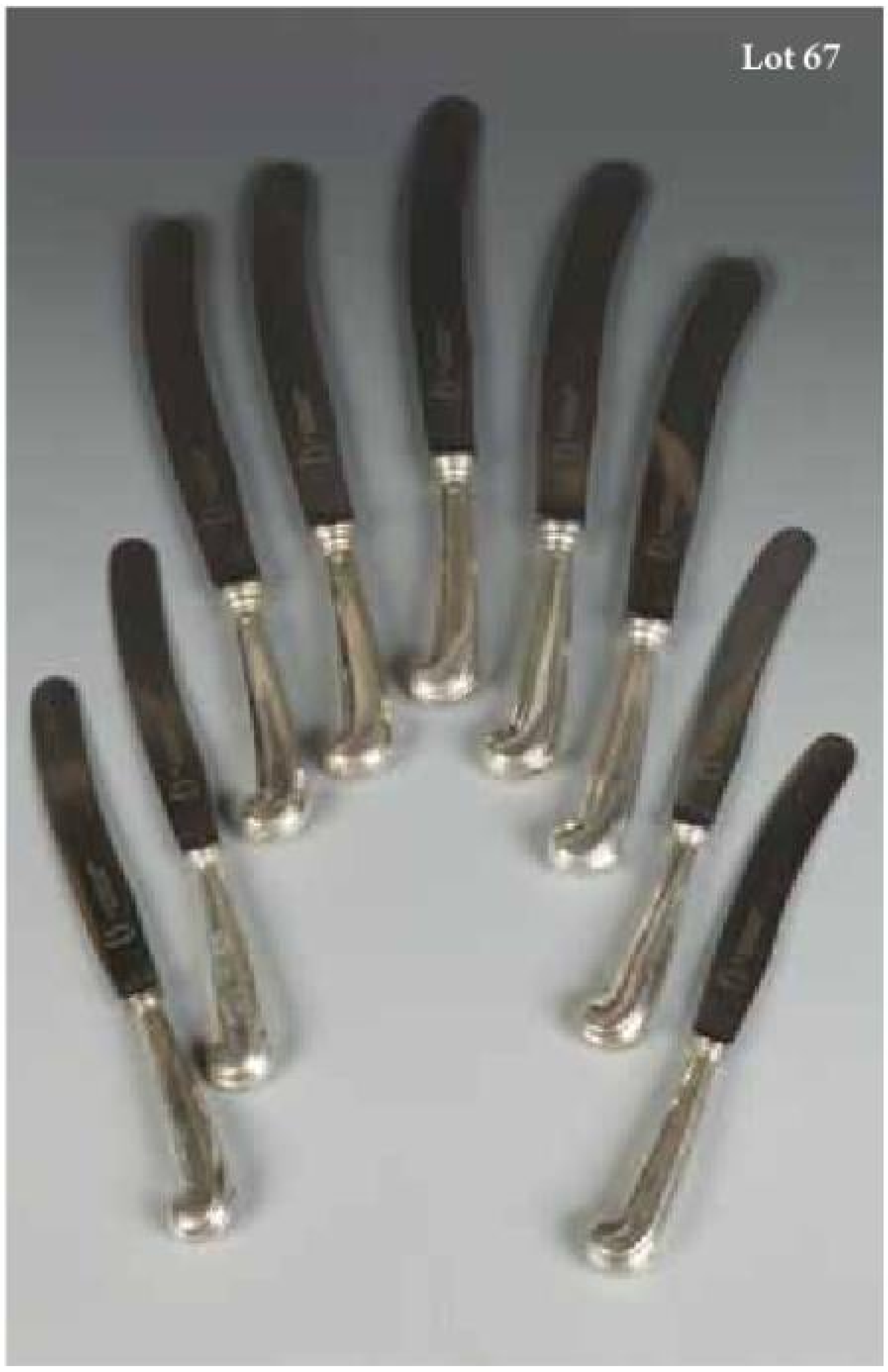
£40-60

72 Ⓡ A COLLECTED PART CANTEEN OF OLD ENGLISH/FEATHER EDGE PATTERN CUTLERY

comprising 12 tablespoons, 11 dessert spoons, 12 table forks, 12 dessert forks, a sauce ladle and a sifter spoon, London made, George III and later, various dates and makers, (c.80oz).

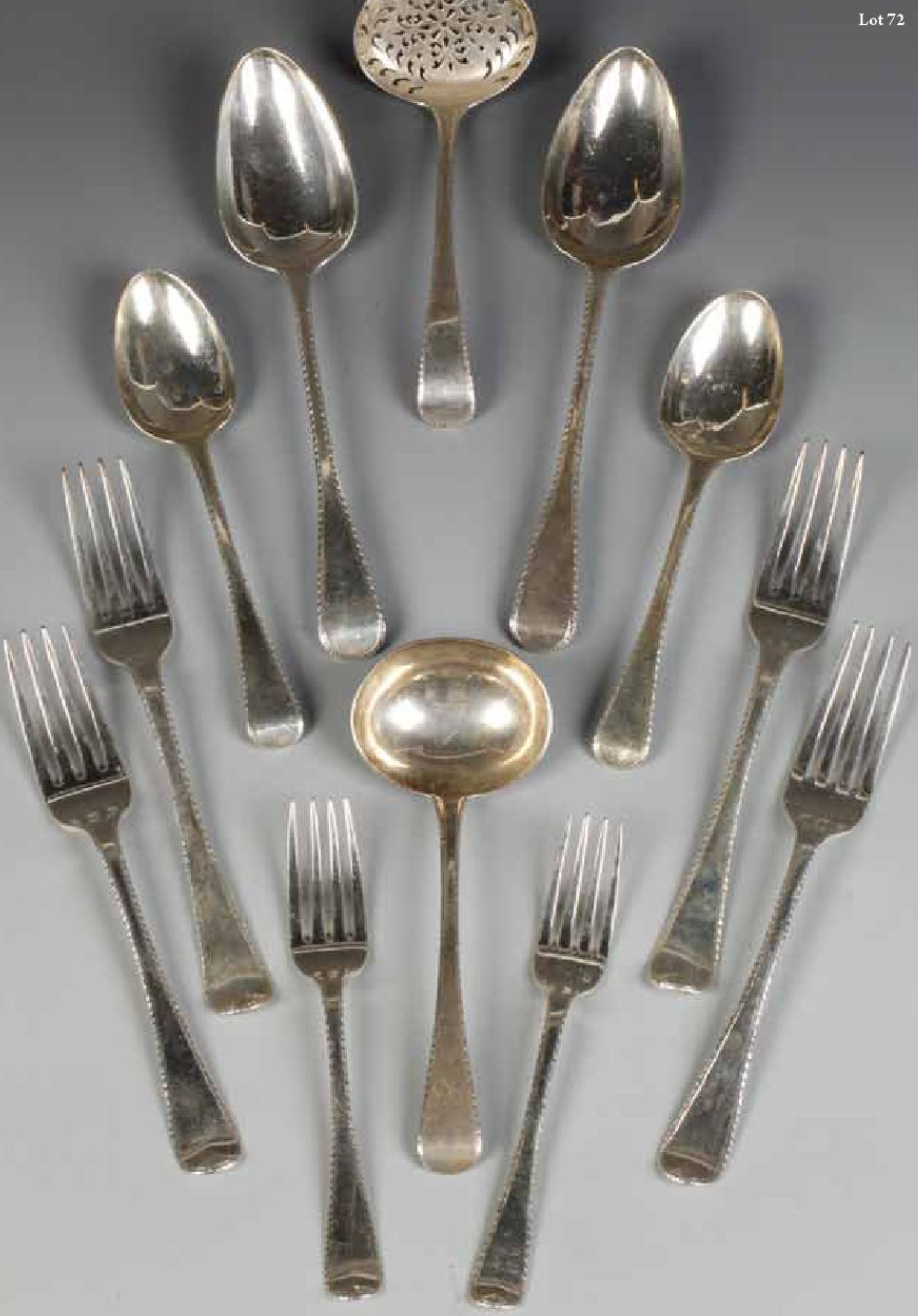
See illustration

£1,200-1,500



Lot 67

Lot 72



73 ® A MIXED LOT OF WILLIAM IV AND LATER FIDDLE PATTERN DESSERT SPOONS

of mixed makers and dates, and six plated examples (a lot)

£100-200

74-75 SPARE LOTS

76 A GEORGE III MUG

of baluster form with leaf-capped scroll handle, later gilded interior, crested and initialled, on a spreading circular foot, by IK, London 1772, 5" high (c.12oz)

£250-400

77 A GEORGE III SMALL TAPER STICK

of circular form with reeded borders, initialled, possibly by John Emes, London 1806, 3" dia. (c.1.5oz)

£50-70

78 A CUP

(probably formerly a sugar castor base) with 18th century marks, 3½" high (c.3oz)

£60-80

79 A SILVER SNUFF BOX

of octagonal form, the lid with an entwined monogram and date "1693" enclosed by leaves, flowers and curling acanthus leaves, the underside of the base marked "P" or "F" in one punch, and "CW" in another punch, probably Continental, probably 17th century, 3¼" wide
See illustration

£300-400

80 A THREE PIECE CONDIMENT SET

with shell and gadrooned borders, on scroll feet, with blue glass liners and spoons, by Richard Comyns, London 1965

£80-120

81 AN INKWELL

of hexagonal form with a pen rest to the front section, filled, by Walker and Hall, Sheffield 1918, 5½" wide

£60-80

82 A PINT MUG

of circular tapering form with an angular handle and spreading circular foot, by AC & Co. Ltd, Sheffield 1967, 5" high, (c.9oz)

£100-200

83 A TWO HANDLED BASKET

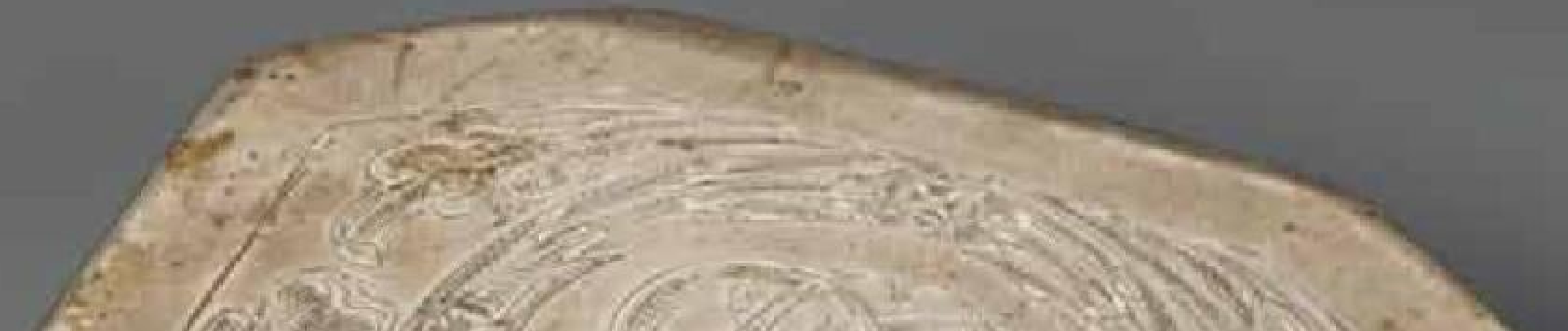
of circular form with gadrooned border and pierced body, the whole on four pierced feet, by William Hutton & Sons Ltd, Sheffield 1914, 10" wide (handle to handle), (c.8oz)

£100-200

84 A PAIR OF SQUAT CANDLESTICKS

with faceted stems and filled circular bases, Birmingham 1924, 5½" high, and a single candlestick (3)

£70-120



85 A SILVER MOUNTED CUT-GLASS SCENT BOTTLE

of tapering circular form with a swirl embossed collar, London 1912, and a silver topped cut-glass scent bottle with atomizer (2)

£80-120

86 A MIXED LOT OF FLOWER VASES

of mixed makers and dates, filled (4)

£60-80

87 A QUANTITY OF VICTORIAN SILVER TOP FACETED GLASS DRESSING TABLE JARS AND ACCESSORIES,

monogrammed, London 1897 (8)

£80-120

88 AN AMERICAN PLATE

of circular form with beaded border, flower and leaf frieze, the underside marked "Wallace, Sterling", 9" dia. and a pair of silver mounted photograph frames with ribbon borders (3)

£60-80

89 A MIXED LOT

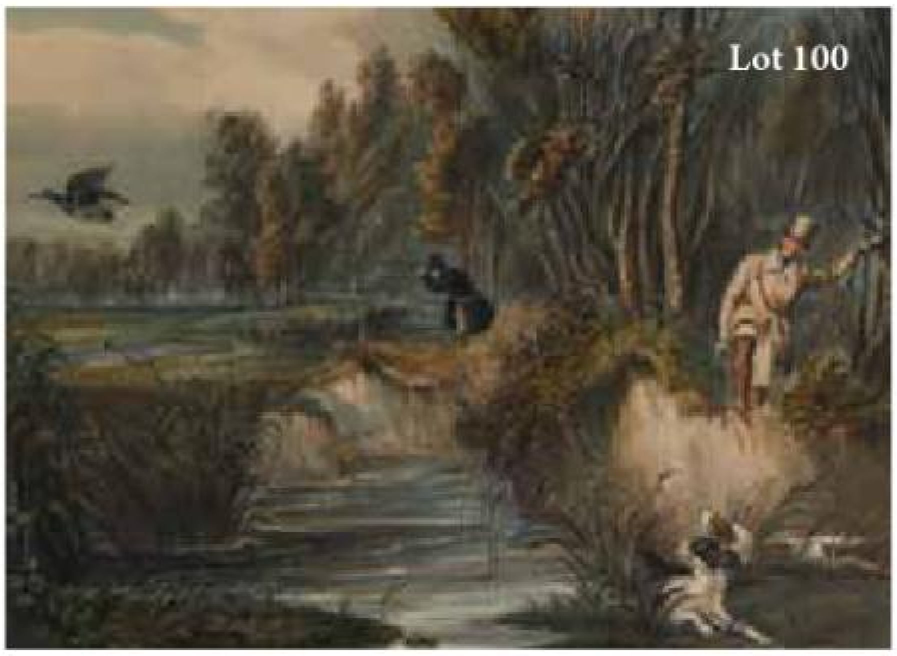
comprising: an Edwardian trinket box/pin cushion of circular form with a pierced border, Birmingham 1909, a silver top dressing table box, a napkin ring, a white metal Persian compact and an electro-plated hot water jug (5)

£50-100

90-99 SPARE LOTS

PRINTS AND ENGRAVING

Lot 114 detail



100 Ⓡ FAIRLAND AFTER TURNER,

Grouse Shooting, Woodcock Shooting, Pheasant Shooting, Wild-Duck Shooting,
coloured aquatints,
a set of four,
12¾" x 14¼".
See illustration

£600-800

101 Ⓡ A SET OF FOUR 19TH CENTURY FISHING AQUATINTS;

Patience in a Punt, Digging for Bait, Taking a Fly, A Sharp Bite,
in painted and gilt frames,
6¾" x 8¼".
See illustration

£600-800

102 Ⓡ BY AND AFTER WILLIAM HART

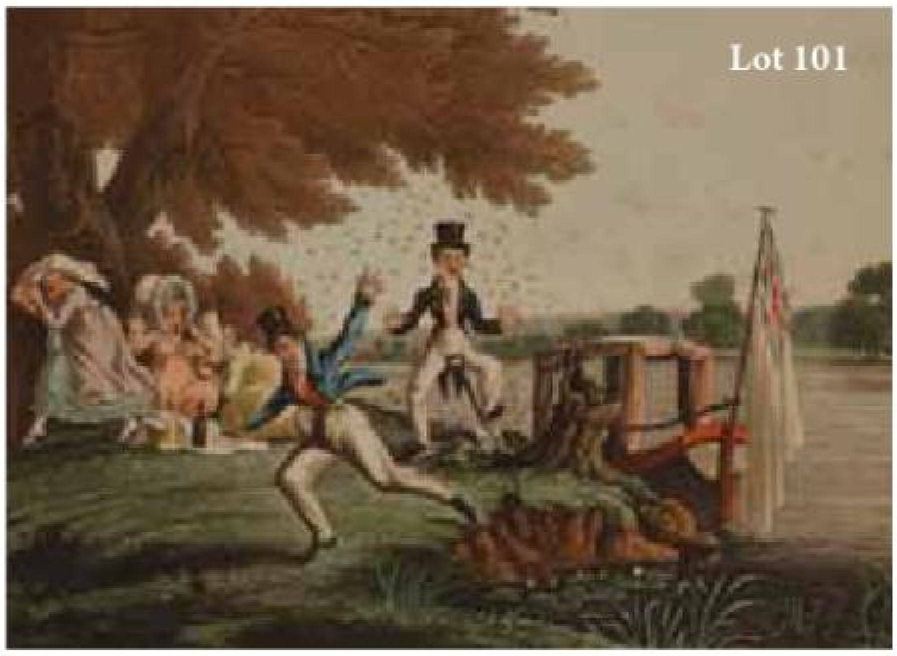
'Paradisea Decora',
coloured lithograph,
from the Birds of New Guinea,
21" x 14"

£300-400

103 Ⓡ BY AND AFTER WILLIAM HART

'Paradisea Adoda',
coloured lithograph,
from the Birds of New Guinea,
21" x 14"

£300-400



104 Ⓡ RICHARD ANSDELL & H.T. RYALL

"Cocker and Woodcock",
coloured engraving,
13½" x 10"

£40-80

105 Ⓡ R HAVELL AFTER J JAUDUBON

'Gent Esquimaux Cuilen',
No 48, plate CCXXXVII,
coloured engraving.
See illustration

£1,500-2,000

106 Ⓡ AFTER EUGENE BOUDIN (1824-1898)

Small boats moored in Trouville,
colour reproduction,
15¼ x 12¼ ",
in a gilt frame

£300-500

107 Ⓡ AFTER EUGENE BOUDIN (1824-1898)

'L'Avent Port du Havre',
colour reproduction,
14½ x 21",
in an Arthur Tooth & Sons Ltd gilt frame

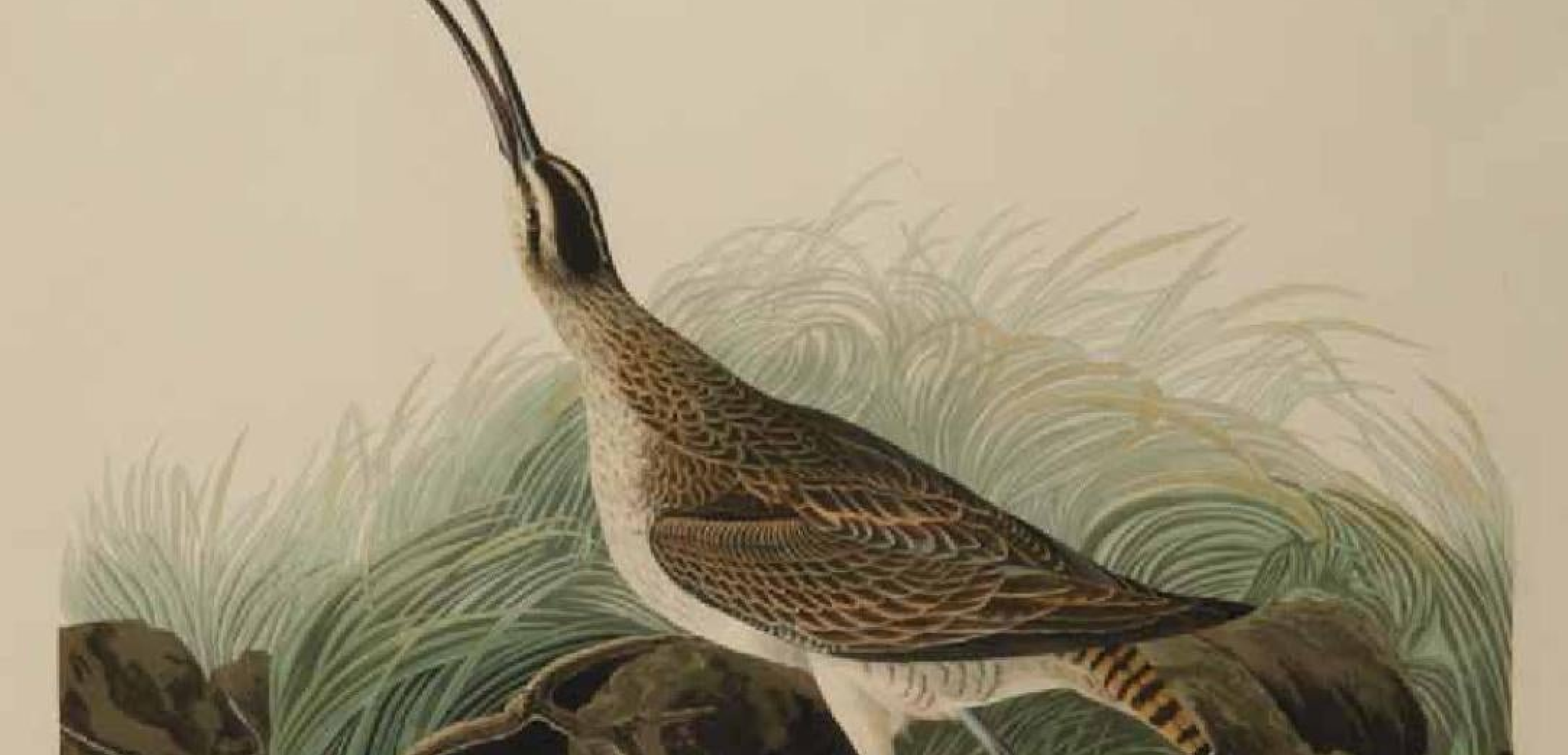
£300-500

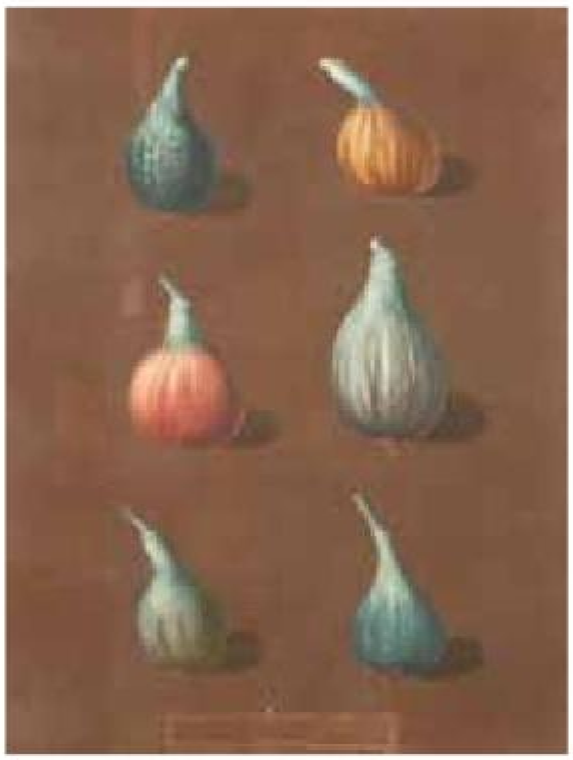
108 Ⓡ AFTER EUGENE BOUDIN (1824-1898)

'Anvers',
colour reproduction,
15 x 21¾",
in a gilt frame with label for Galerie Paul Petrides

£300-500

Lot 105


Great Esquimaux Curlew



109 Ⓡ GEORGE BROOKSHAW (1751-1823)

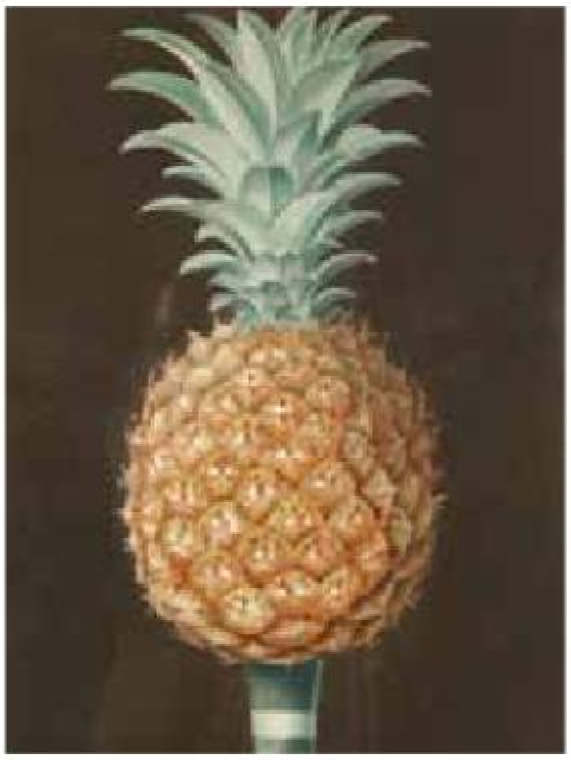
Plants and Fruit,
a set of six hand-coloured aquatints,
from Pomona Britannica,
17½ x 12½" (6).
See illustration

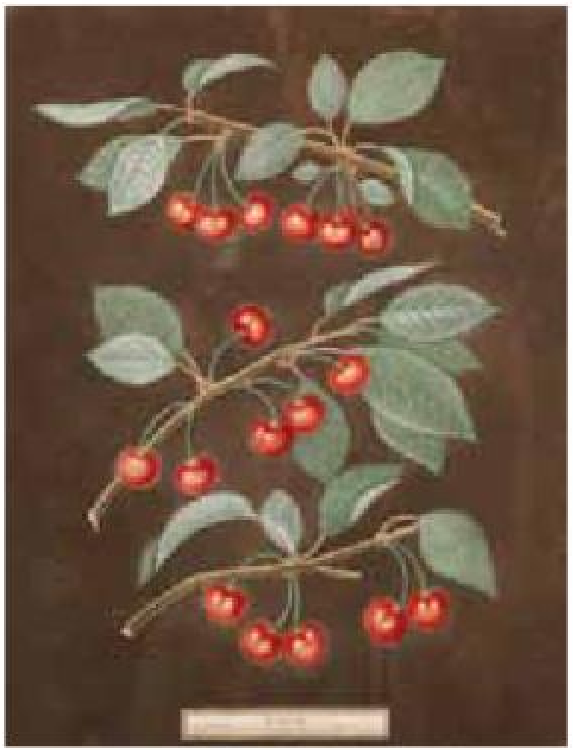
George Brookshaw was an aquatint engraver and publisher of botanical subjects. He is best known for his book Pomona Britannica published 1804-1812, depicting fruit grown in and around London, from which these six plates come.

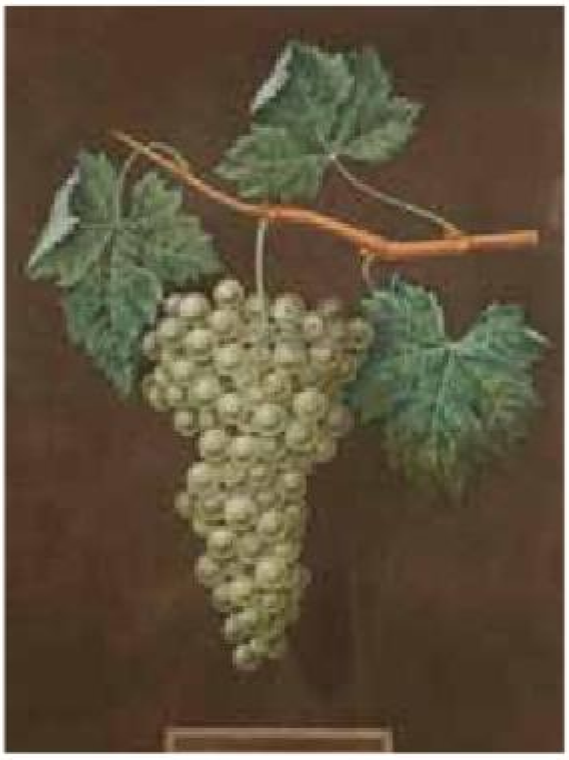
Exhibited: 'Hidden Treasures', a Dreweatt Neate loan exhibition, Donnington Priory, November 1997, exhibit no. 7.

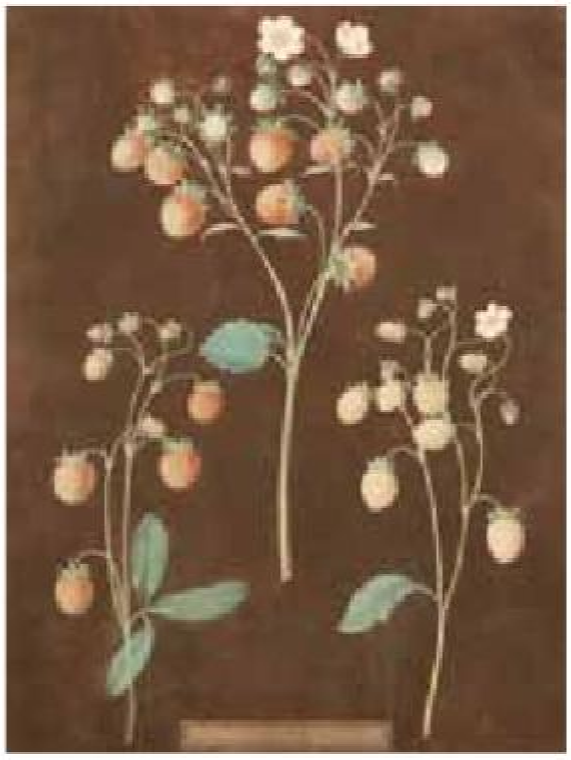
Provenance: Ramsbury Manor, Wiltshire and recorded in the 1965 Inventory in the Chinese Bathroom.

£3,000-4,000









Lot 109

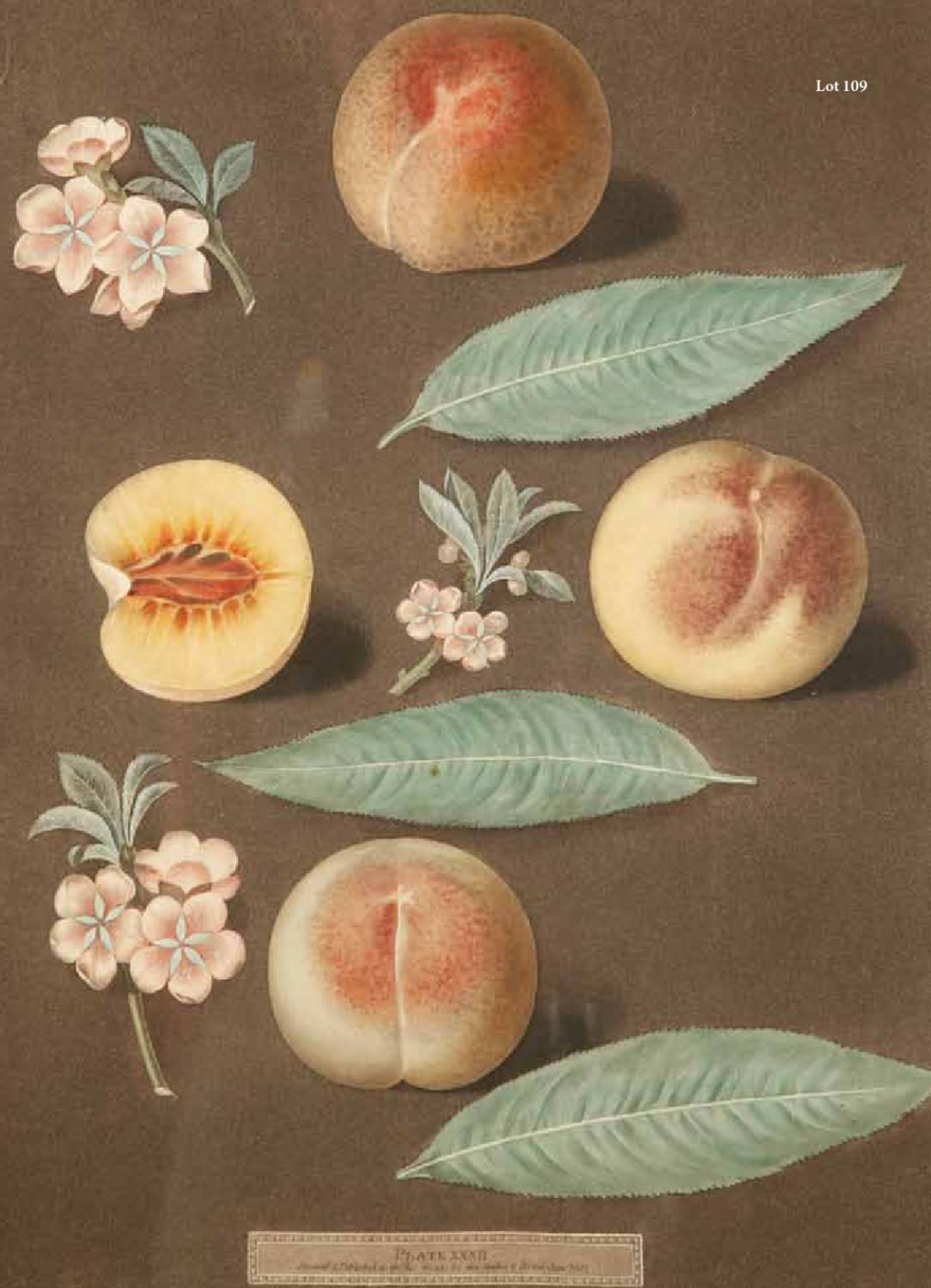


PLATE XXVII

110 HENRY ALKEN

A set of four engravings published by R. Ackermann "Ascot Heath", "Ipswich", "Epsom" and "Newmarket",
each 9½" x 26¼" (4)

£200-400

111 AFTER LAMBERT

A Le Grande print "Changement de Lait de Paul et Virginie",
colour print,
16" x 20½",
and the companion "Embarquement de Virginie" (2)

£40-80

112 G. RENE AND N. LANCRET

"L'innocence",
coloured print, 15¾" x 14"
and the companion "La Lecon de Musique" (2)

£40-80

113 ▲ BERTRAM BUCHANAN (20TH CENTURY)

A castle scene,
etching,
signed in pencil,
5 x 9¾"; and other prints (a lot)

£80-120

114 ▲ STANLEY ROY BADMIN RWS (1906-1989)

'Burford, Oxfordshire',
signed in pencil and dated 1930, etching, 5 x 7"

Stanley Badmin was a contemporary of John Piper and Eric Ravilious. He became well known for his depictions of the English landscape produced for Shell, London Transport, and British Railways.

Provenance: A Hampshire manor house.

£200-400

115 ▲ ARTHUR BRISCOE

"Sorting Fish",
etching, signed in pencil in the margin and numbered 55/75,
7½" x 11¼"

£200-400

116 ▲ FRANK BRANGWYN

Figures washing clothes by a river with a bridge to the distance,
woodblock print,
signed and indistinctly titled in pencil in the margin,
14" x 20½"

£100-200

117 ▲ JACK BUTLER YEATS (1871-1957)

"The Post Car",
with printed signature and title to the image,
hand-coloured woodblock print,
8¾" x 12¼",
and another hand-coloured woodblock print of a duck flying with a letter,
5¼" x 4¾" (2)

£200-400

118 ▲ PABLO PICASSO

"Vallauris",
coloured lithograph,
10" x 10",
with Redfern Gallery label to the reverse, dated 23rd August 1961

£100-200

119 A 19TH CENTURY LITHOGRAPH

"Bendigo" with title "First Winner of the Eclipse Stakes of £10,000, Sandown Park Meeting ...",
24" x 33",
and the companion "Melton", (2)

£150-300

120 ▲ MARC CHAGALL (1887-1985)

"St. Germains des Pres",
printed signature within the image and numbered in pencil 37/200,
coloured lithograph,
14½" x 10½".
See illustration

Provenance: Purchased from the Redfern Gallery in 1960's.

Private Collection, Dorset.

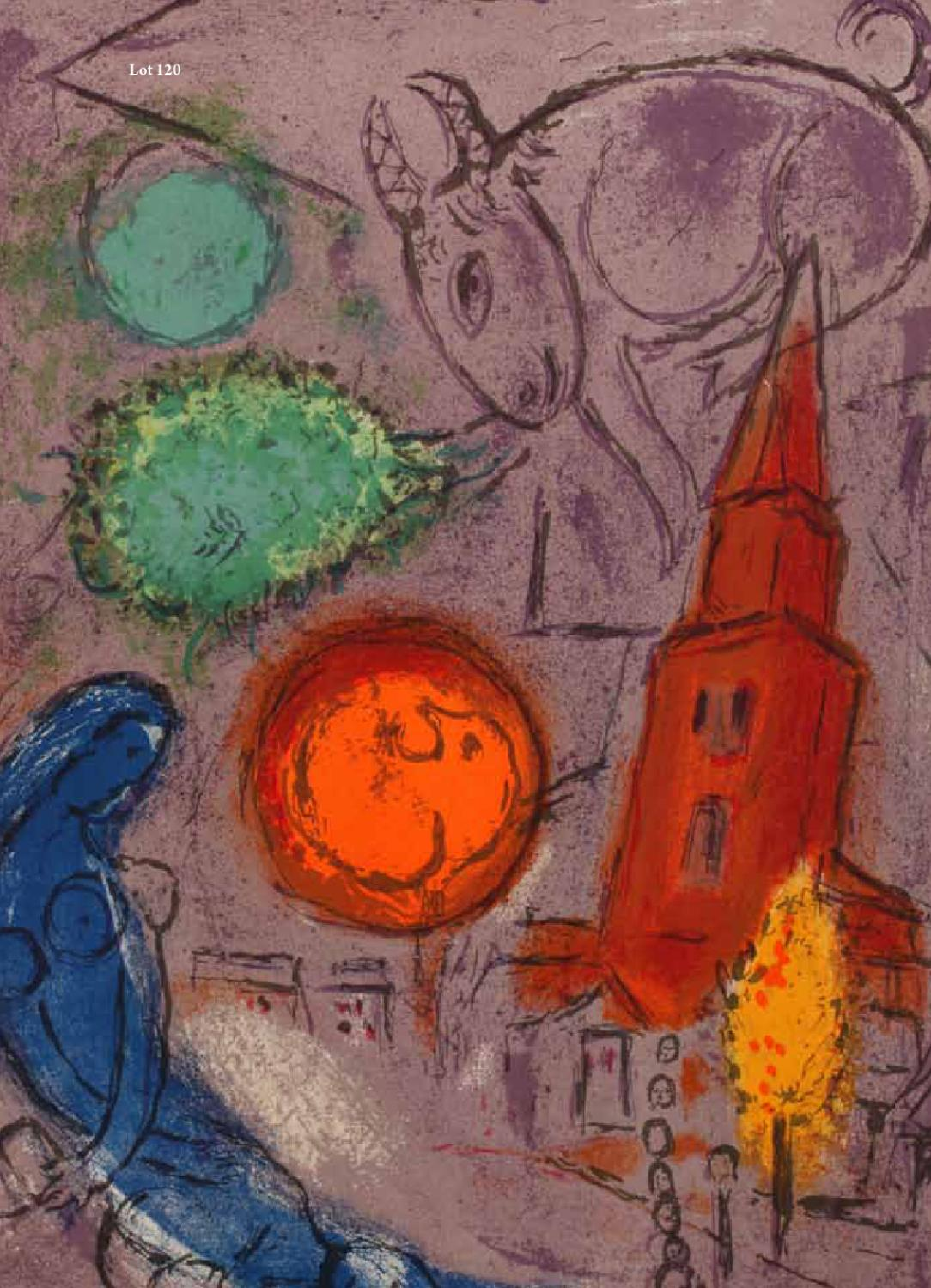
£1,500-3,000

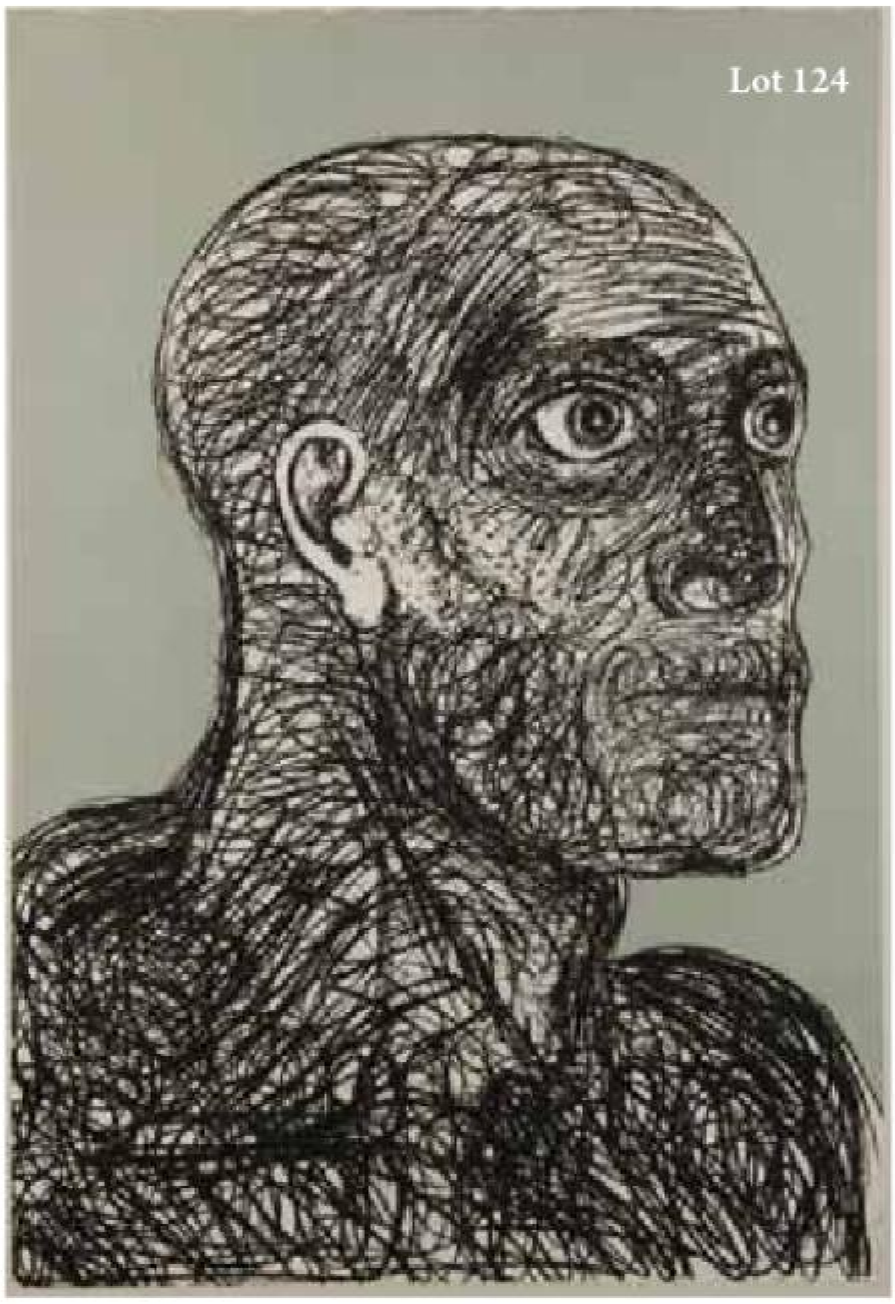
121 IRISH SCHOOL,

20th century A surrealist scene with a hobbyhorse, skeleton and other items on a chequered floor, monochrome etching, 19½" x 23", and another similar (2)

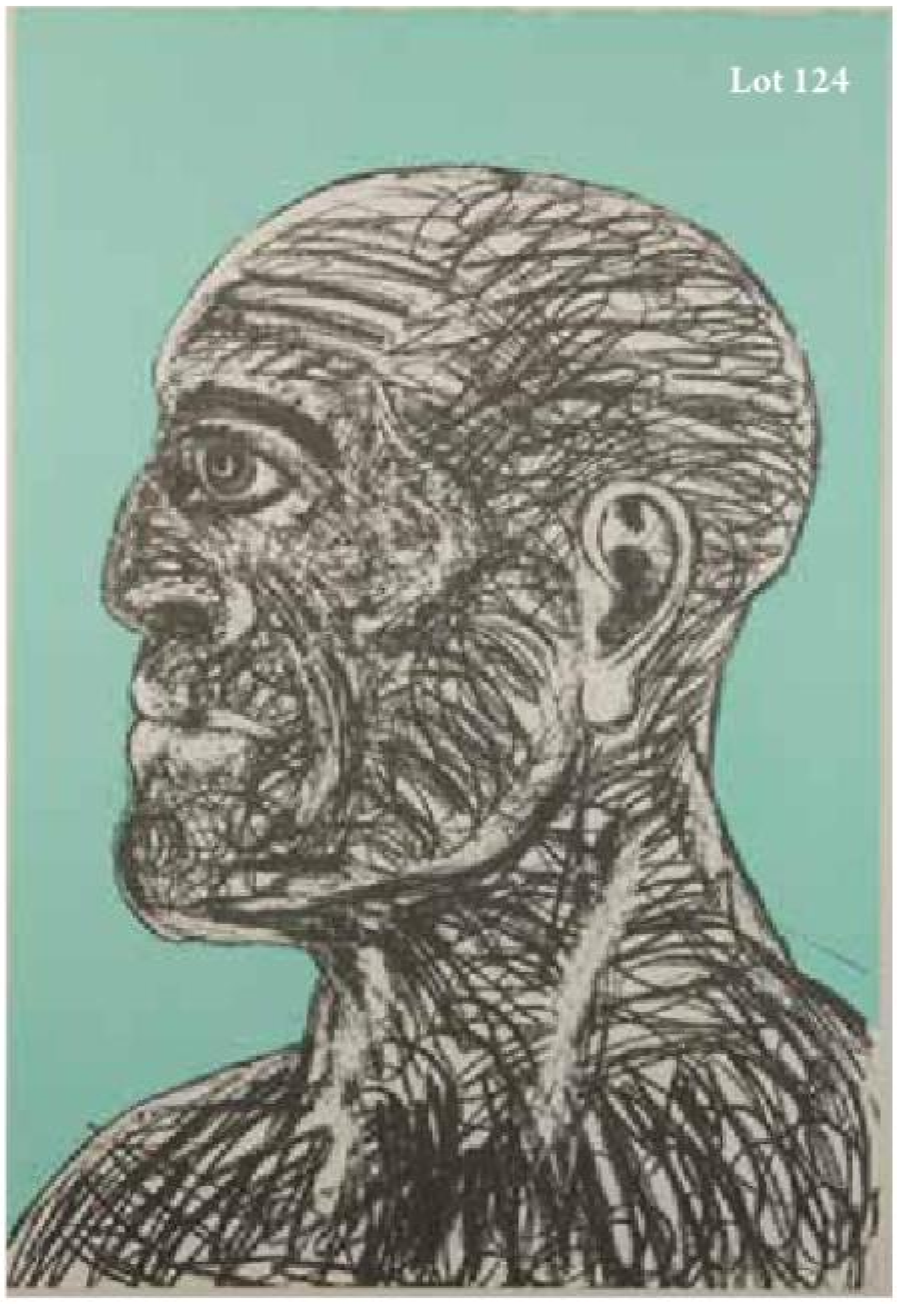
£40-80

Lot 120





Lot 124



Lot 124

122 ▲ JOHN FARLEIGH (1900-1965)

London scene,
wood engraving,
signed in pencil in the margin,
8¾" x 6"

£80-160

123 ▲ JOHN TUNNARD

"Holiday",
a colour lithograph from The School Prints Ltd Series of Lithographs,
19" x 29¼"

£180-250

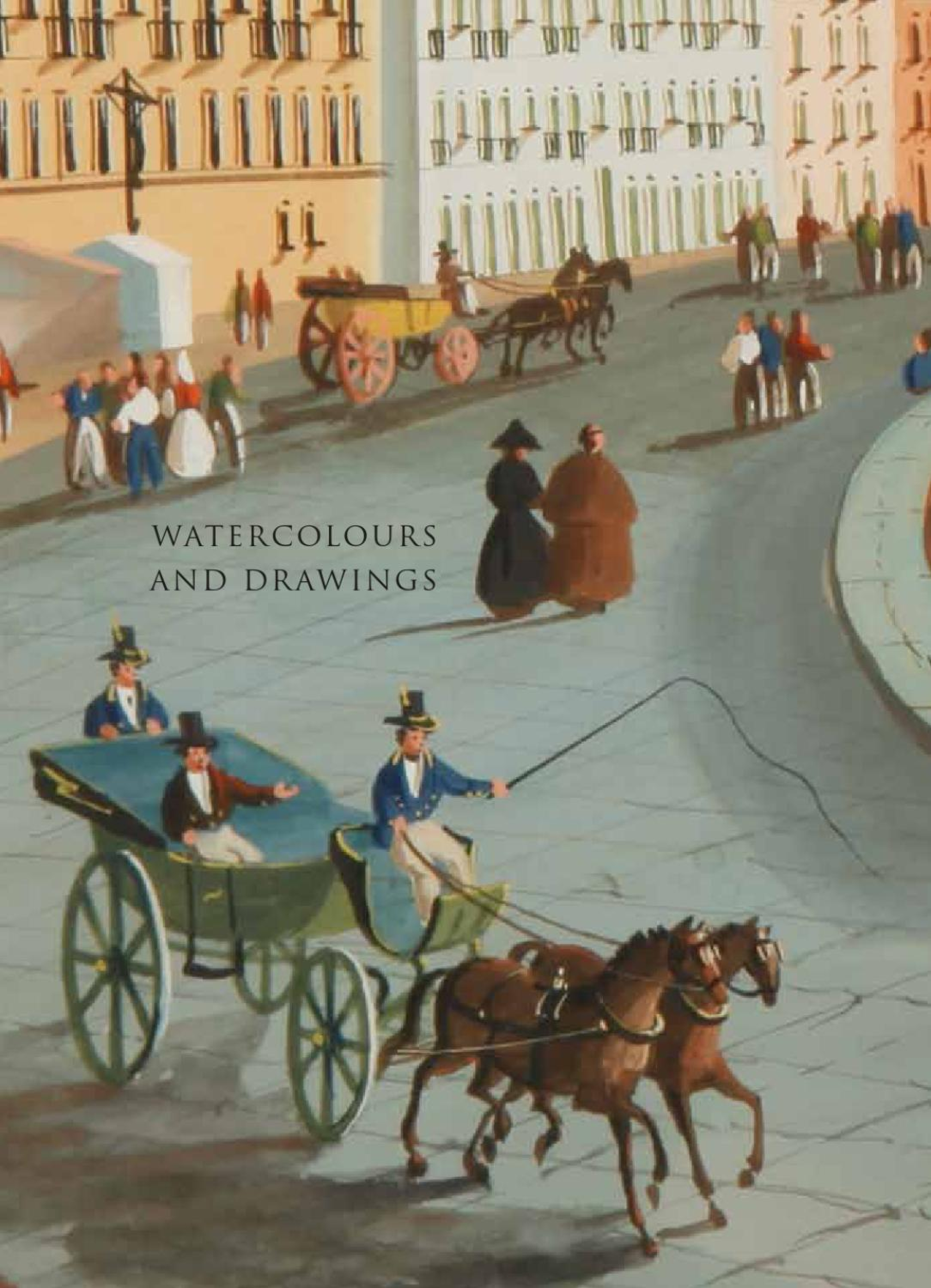
124 ▲ DAME ELISABETH FRINK (1930-1993)

Head of a man,
colour print,
signed and numbered 31/70 in the margin,
43" x 29",
and the companion numbered 23/70 (2).
See illustration

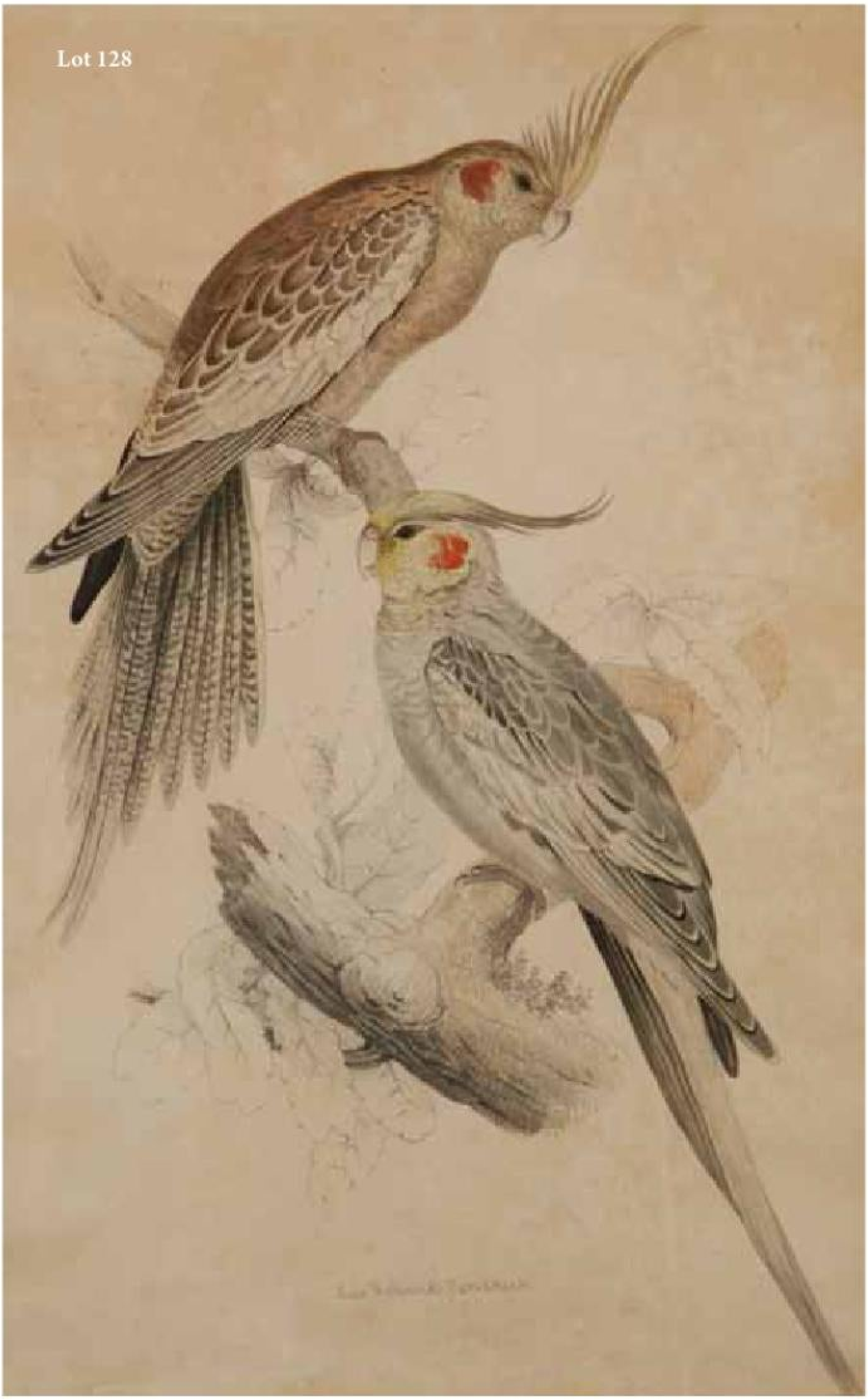
Provenance: Private collection, West Dorset.

£5,000-10,000

125-127 SPARE LOTS



WATERCOLOURS AND DRAWINGS



128 ENGLISH SCHOOL,

19th century ' New Holland Parakeet',
watercolour and pencil,
18" x 11½".

See illustration

£500-1,000

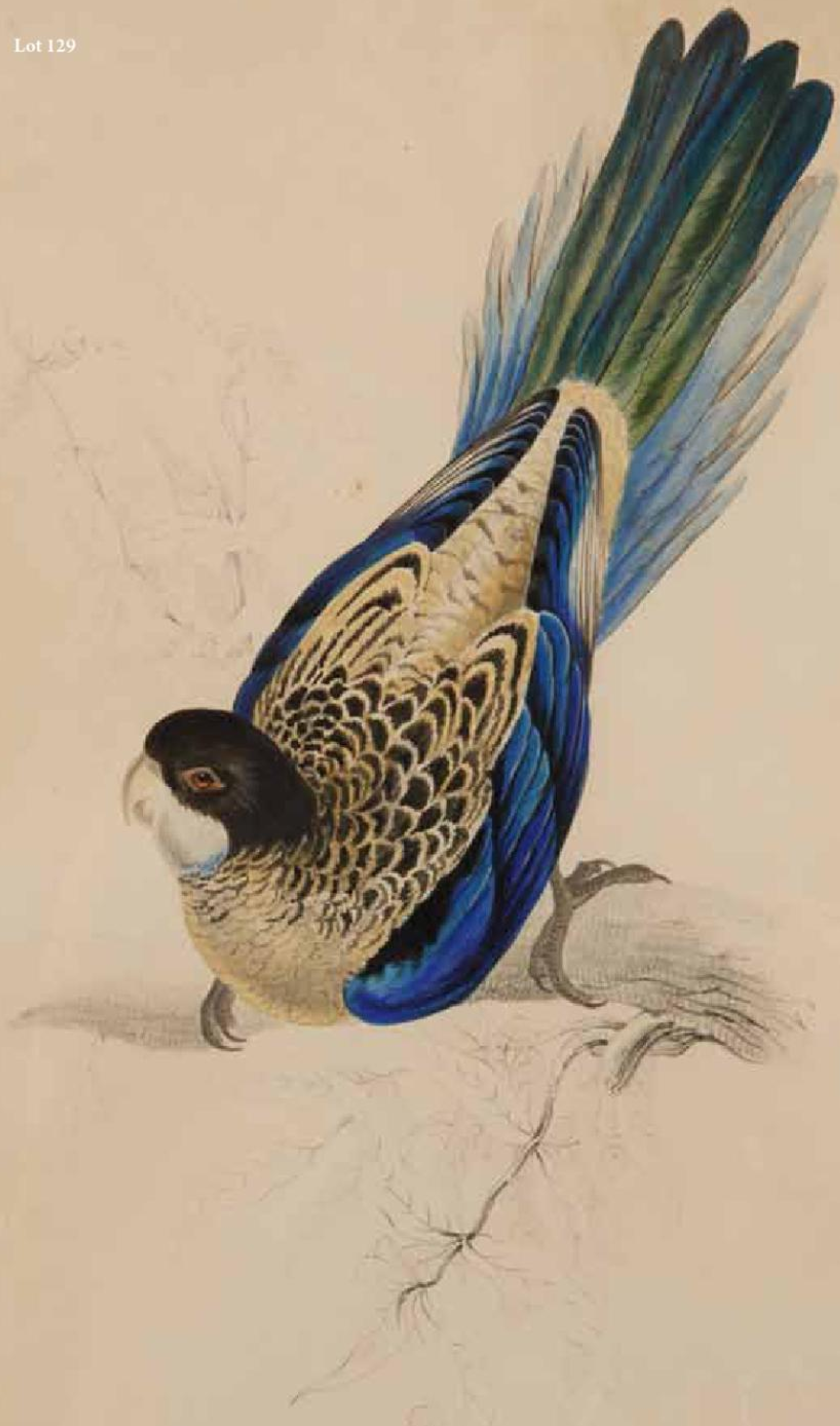
129 ENGLISH SCHOOL, 19TH CENTURY

'Brown's Parakeet',
watercolour and pencil,
16" x 11½".

See illustration

£500-1,000

Lot 129



130 LEYTON FORBES (FL. 1900-1925)

sheep on a country lane beside a cottage, signed lower right, watercolour and bodycolour, 10" x 13½"

£100-200

131 CLAUDE SPERO (19TH CENTURY)

"St. Jesu la Riviere",
signed and titled lower left,
watercolour, 18" x 14"

£100-200

132 THOMAS BUSH HARDY (1842-1897)

"Scarbro: Landing Fish",
signed and titled lower right,
watercolour and bodycolour, 9" x 13"

£100-200

133 ▲ MYRTLE FASKEN (1889-1972)

'Woolwich Reach',
signed and titled lower right,
watercolour and bodycolour,
9½" x 11"

£100-200

134 ENGLISH SCHOOL, 19TH CENTURY

A continental town scene with figures,
watercolour and pencil,
9½" x 14"

£80-160

135 FOLLOWER OF EDWARD LEAR

A beach scene with figures and boats,
pen and watercolour,
9¾" x 16"

£100-200

136 CHARLES JONES WAY (1835-1919)

A wood gatherer beside buildings in an alpine landscape,
signed,
titled and dated lower left,
watercolour,
13½" x 10"

£100-200

137 ▲ SAMUEL JOHN LAMORNA BIRCH (1869-1955)

A Cornish coastal scene,
signed lower left and dated 1949,
watercolour,
9¾" x 13½"

£100-200

138 HENRY E. HOBSON (FL. 1857-1866)

Figures beneath an arch on a paved street,
signed lower right,
watercolour and bodycolour,
14½" x 10½"

£100-200

139 EDWIN DOLBY (FL. 1849-1865)

"Rouen",
signed and titled,
watercolour,
16" x 11½";
and a companion picture "Beauvais",
13½" x 9½" (2)

£200-400

140 WILLIAM STAPLETON (19TH CENTURY)

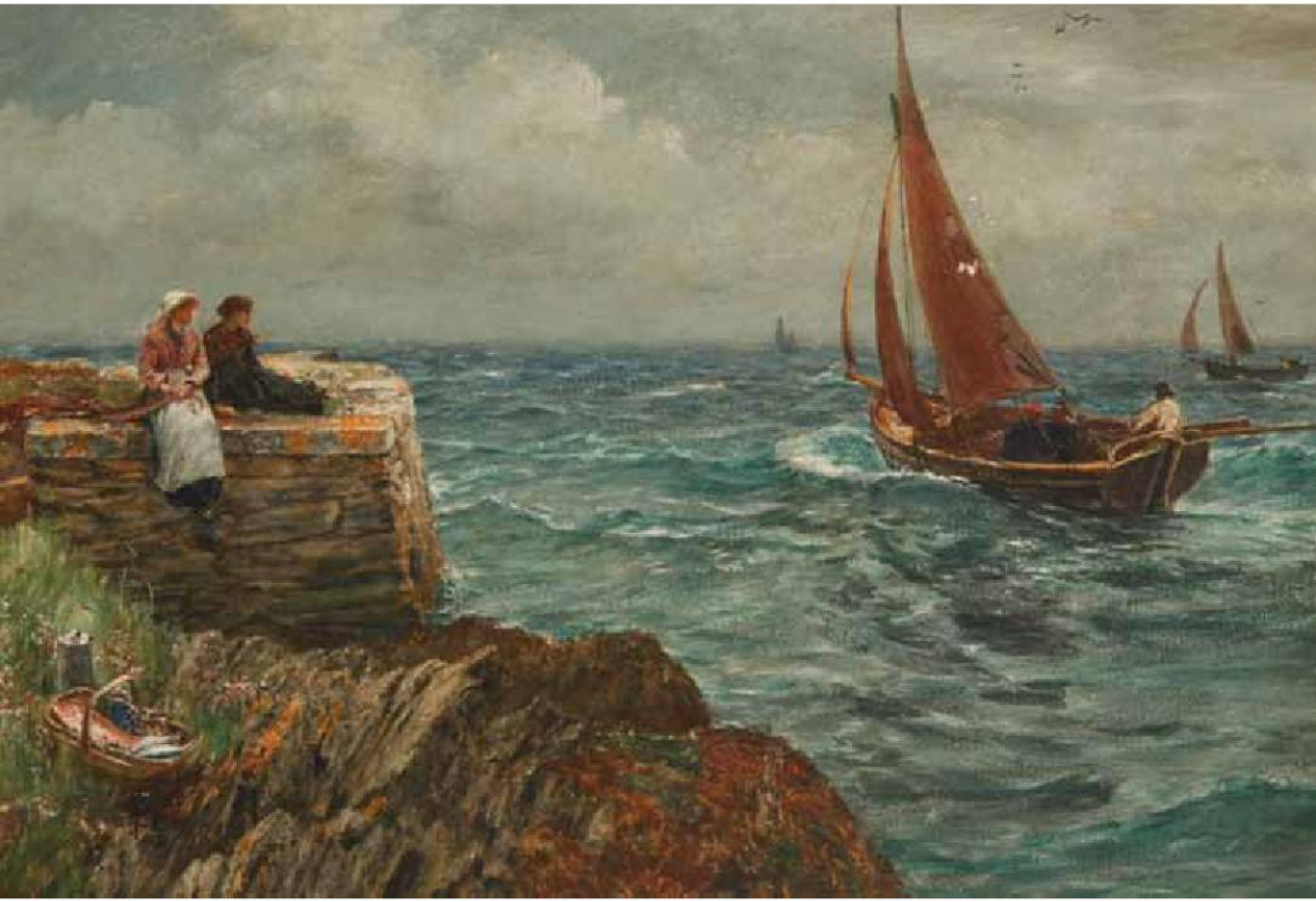
A view of Stonehenge,
signed lower left and dated 1845,
watercolour,
12" x 18"

£150-300

141 NELLIE HADDEN (FL. 1885-1920)

A study of a horse in a stable,
signed lower right and dated 1894,
watercolour,
13" x 17"

£300-500

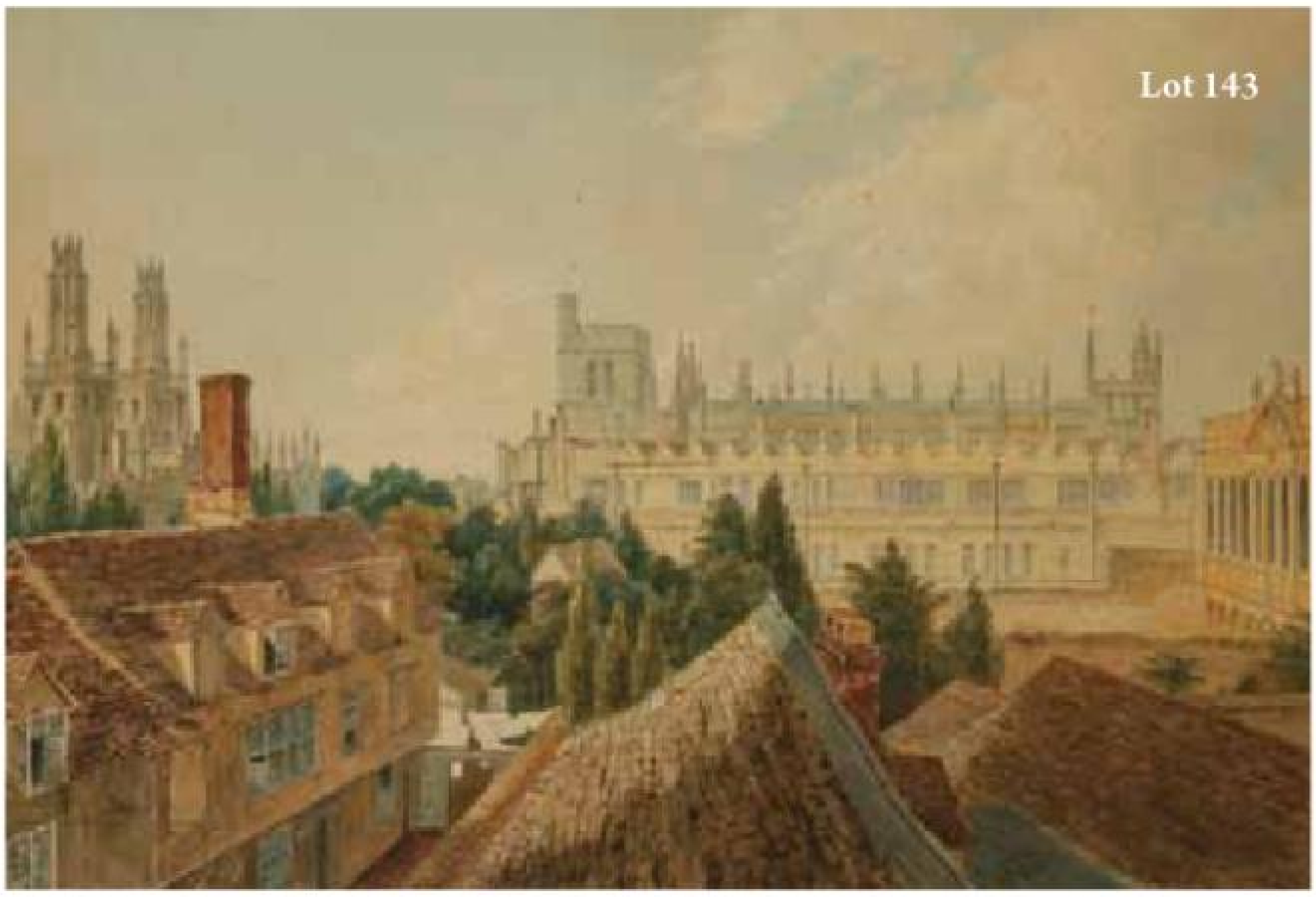


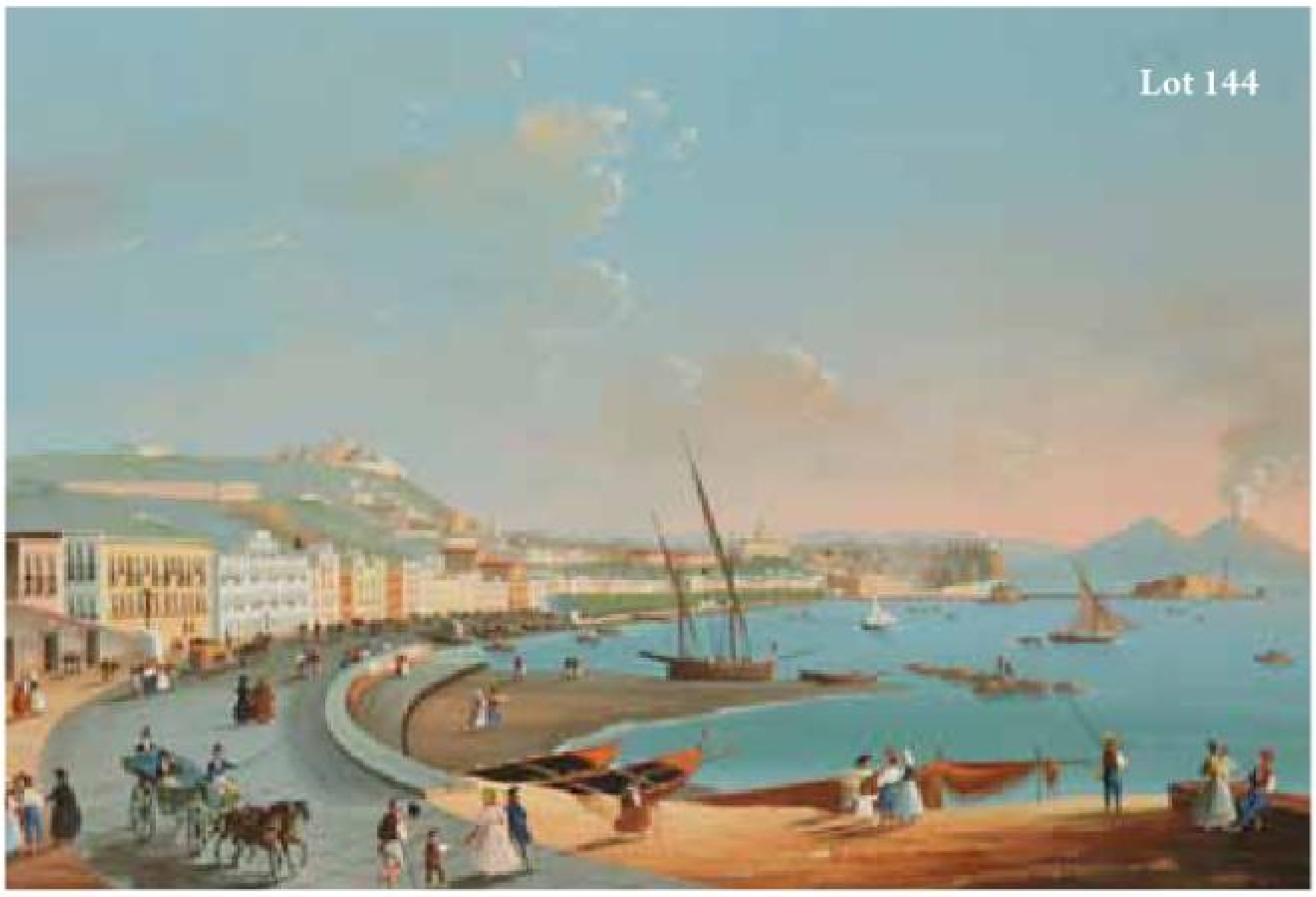
142 ▲ **CHARLES NAPIER HEMY (1841-1970)**

'Good Luck to Your Fishing',
signed lower left and with an old label to the reverse,
gouache on paper laid on canvas,
24" x 36",
apparently retaining the original gilt frame.
See illustration

Provenance: Private collection Bower Hinton, Martock, Somerset.

£3,000-5,000





143 GEORGE HOLLIS (1793-1842)

'(New?) College from the roof of a house in High St.
opposite the ... Inn",
signed lower right and further signed in the margin and
dated 1818,
the reverse titled and inscribed,
pen and watercolour,
12" x 18".

See illustration

George Hollis was a topographical engraver from Oxford who trained under George Cooke. The present watercolour is presumably the original artwork for one of his engravings of Oxford.

Provenance: A Hampshire Manor House.

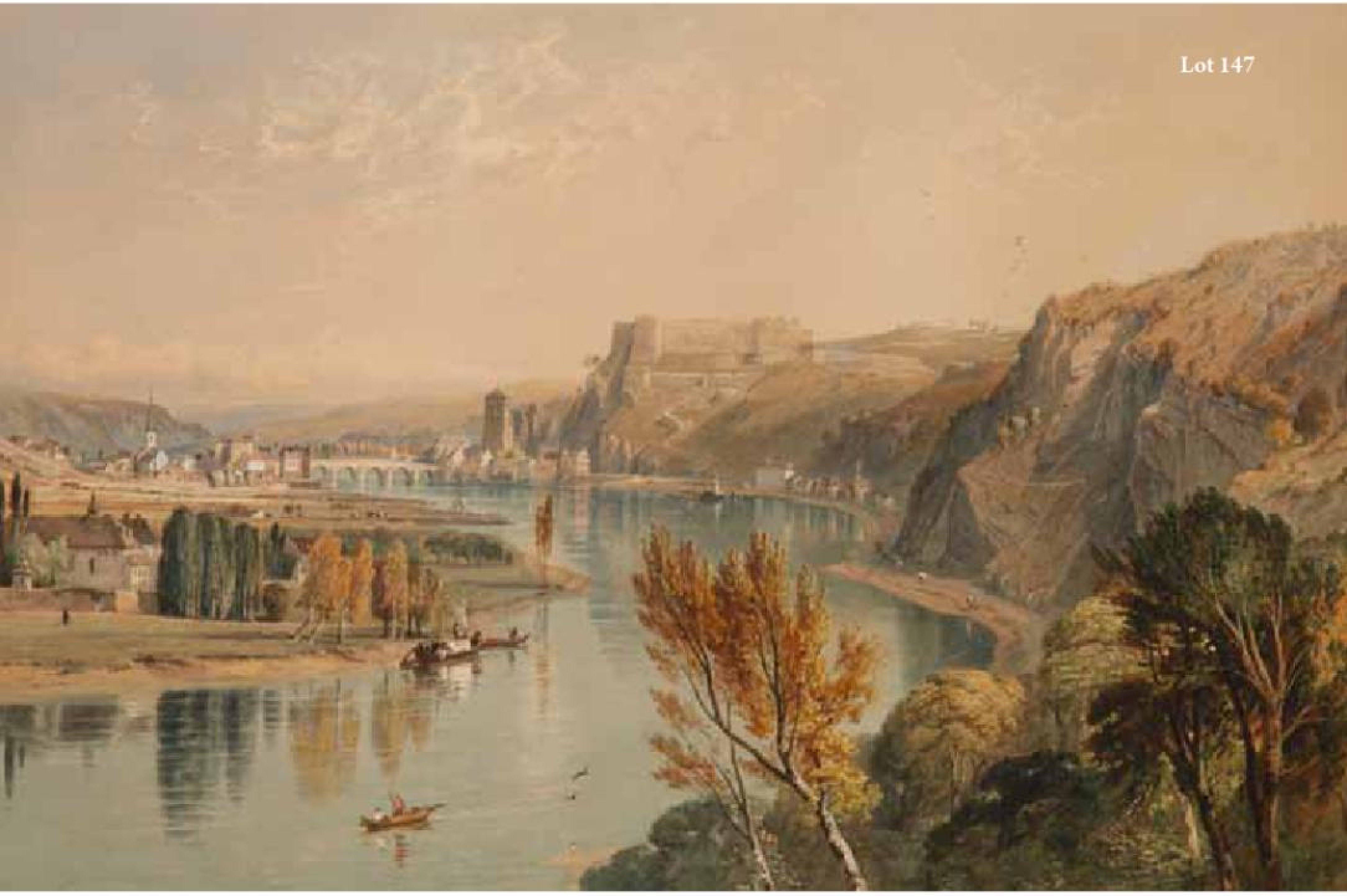
£400-600

144 NEAPOLITAN SCHOOL, EARLY 20TH CENTURY

A view of the Bay of Naples with Vesuvius in the
background,
gouache,
12" x 17".

See illustration

£400-600



145 NEAPOLITAN SCHOOL, LATE 19TH/EARLY 20TH CENTURY

Day and night studies of the Bay of Naples with Vesuvius in the background,
a pair,
gouache,
8" x 12" (2)

£100-200

146 ASCRIBED TO EDWIN LANDSEER

A study of a hand,
graphite,
9" x 12" overall

£100-200

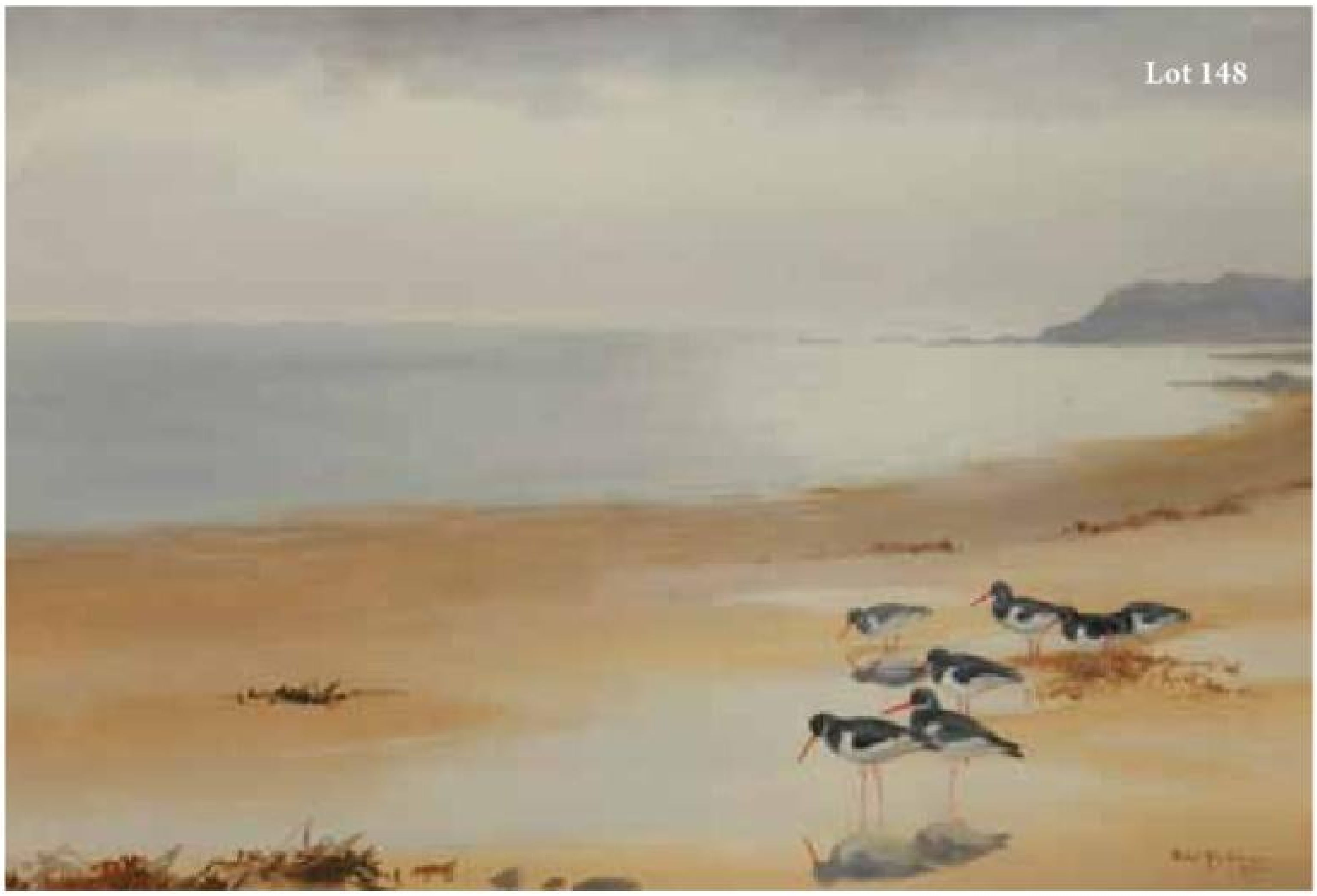
147 GEORGE ARTHUR FRIPP (1813-1896)

'On The Meuse',
signed lower right, old exhibition labels verso,
watercolour and bodycolour,
19" x 29½".
See illustration

Provenance: The Victoria Art Gallery, Bath.

Private collection, Gloucestershire.

£3,000-5,000

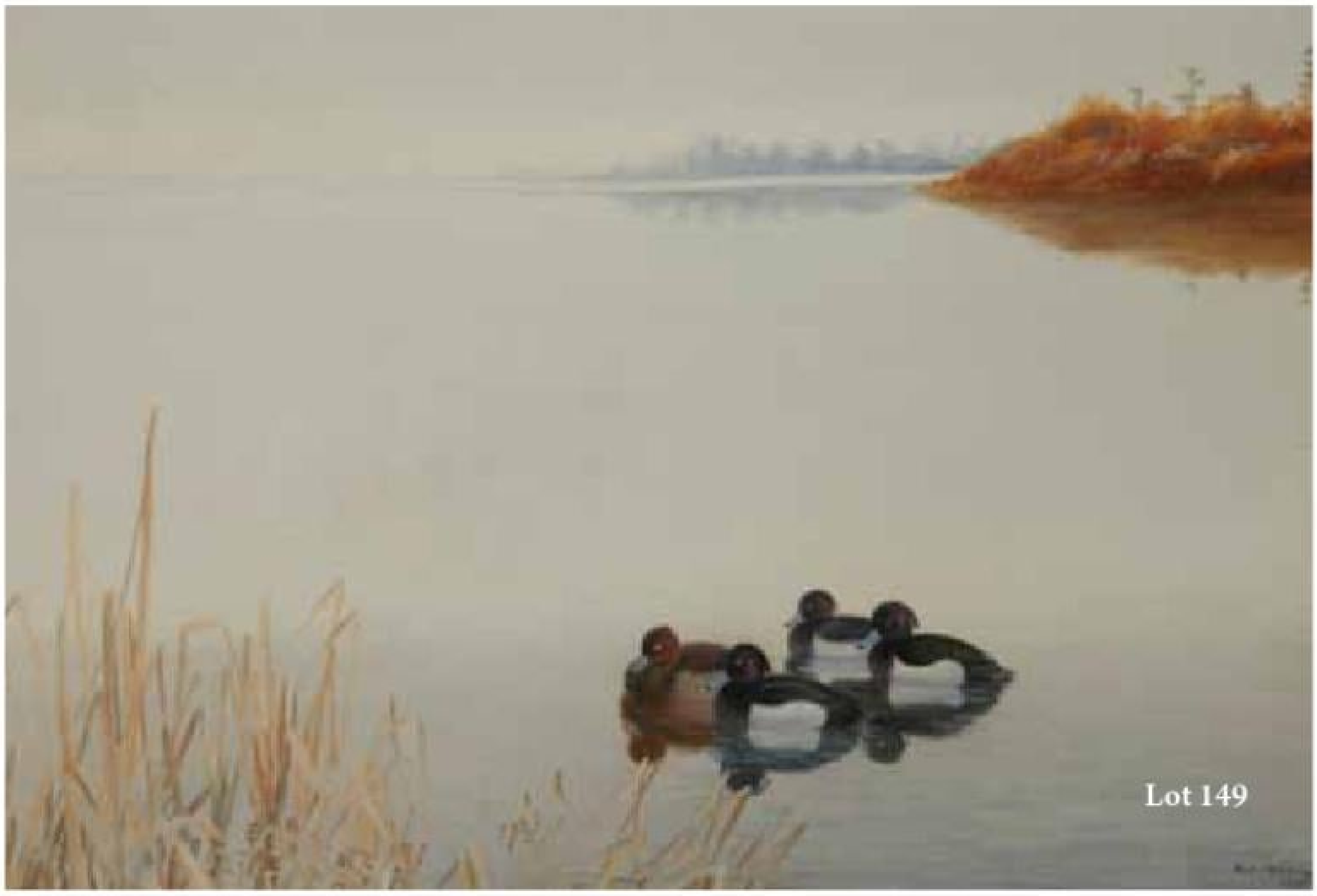


148 ® ▲ PHILIP RICKMAN (1891-1982)
'Oyster Catchers',
signed and dated 1974,
watercolour,
heightened with white,
14½ x 22".
See illustration

£1,500-2,000

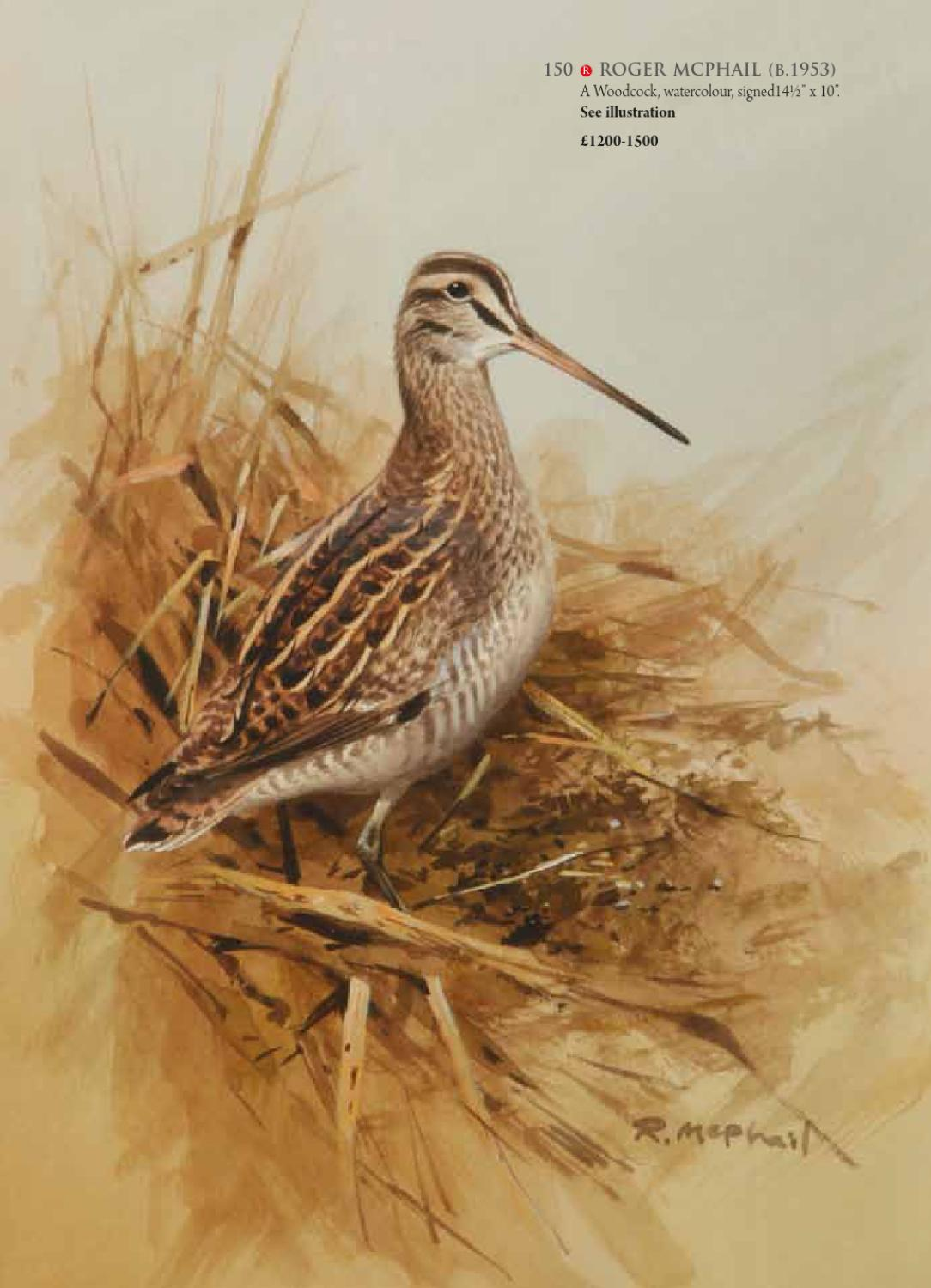
149 ® ▲ PHILIP RICKMAN (1891-1982)
'Tufted Ducks',
signed and dated 1975,
watercolour,
heightened with white,
14½ x 22".
See illustration

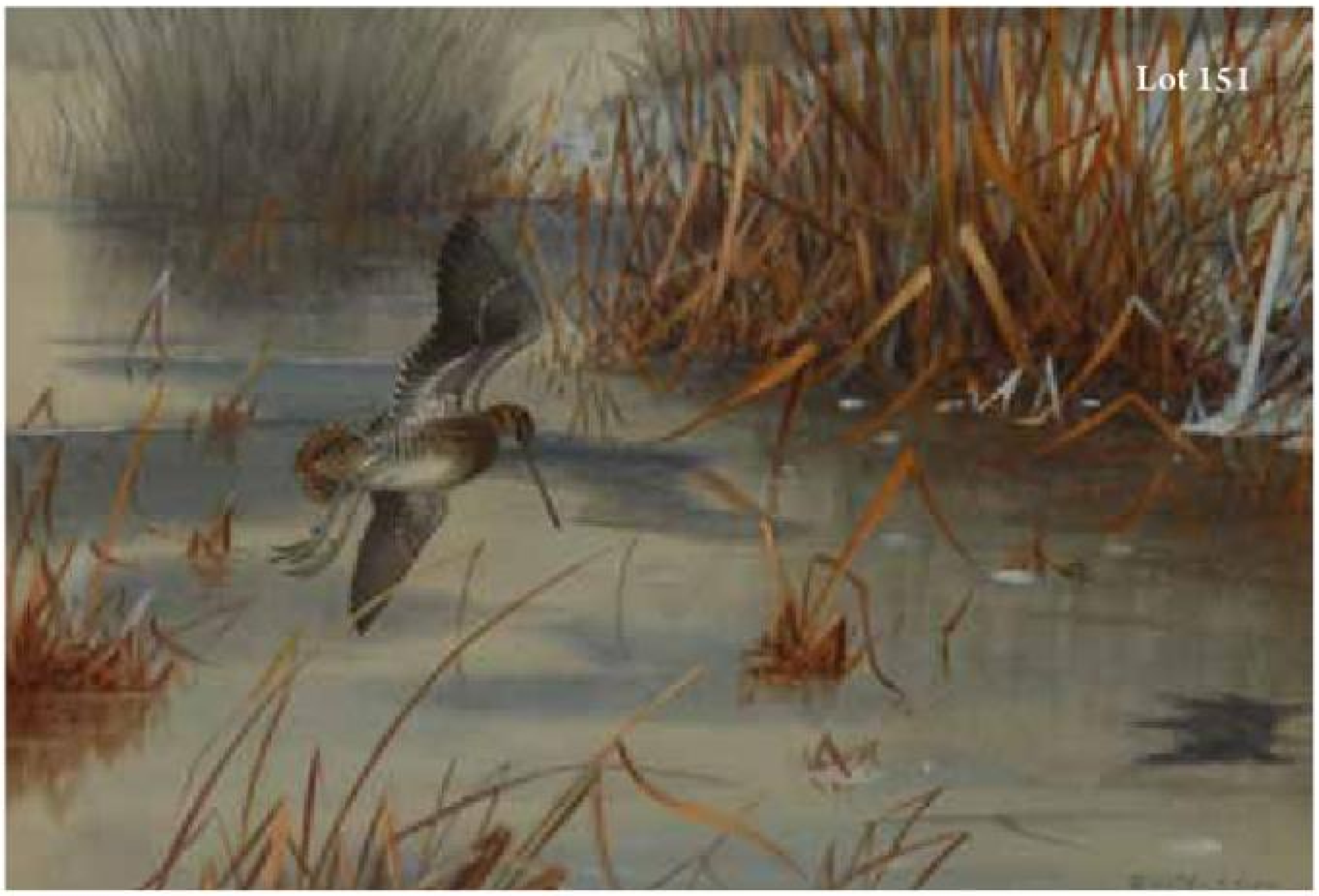
£1,500-2,000

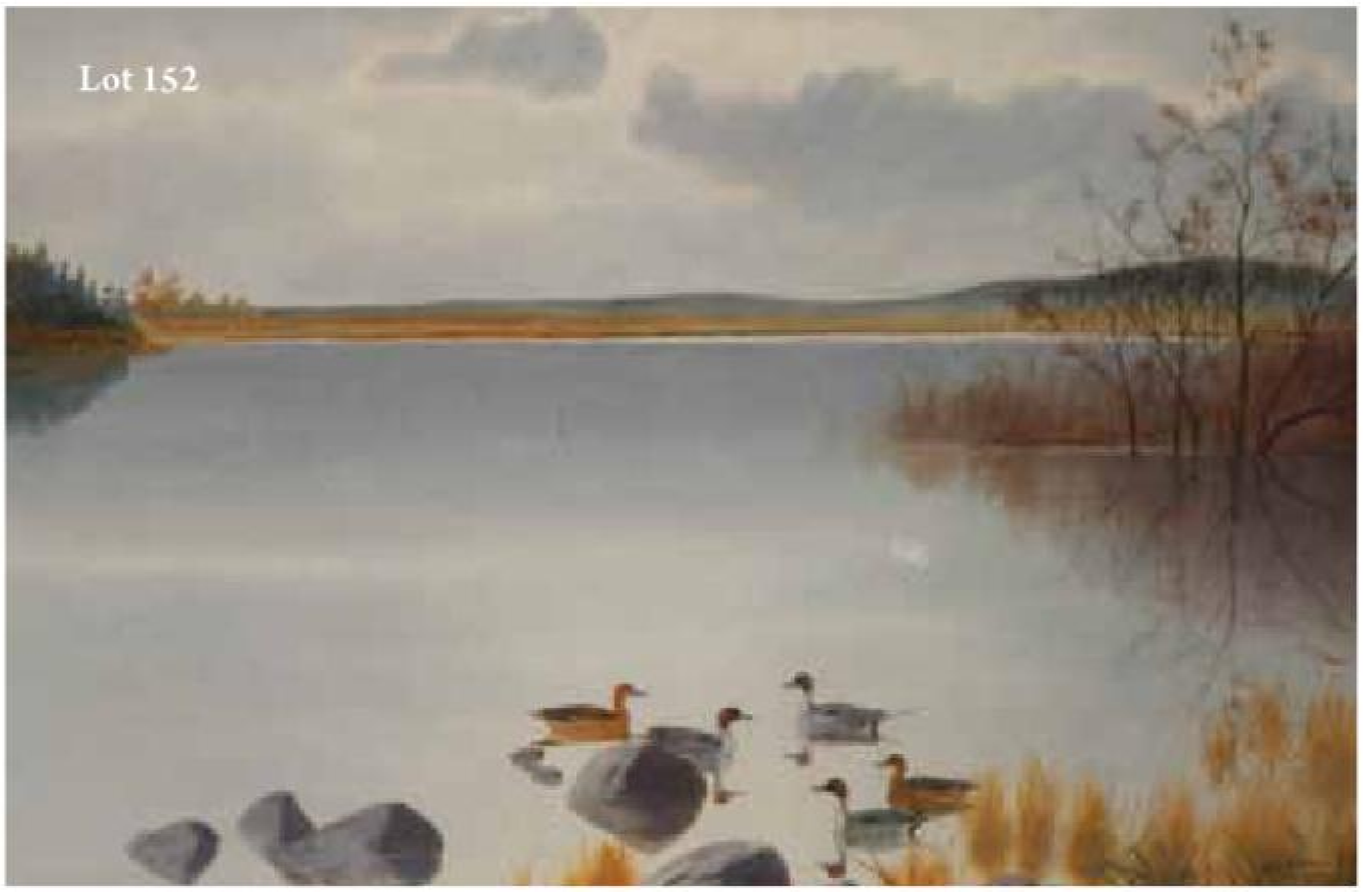


150 ® ROGER MCPHAIL (B.1953)
A Woodcock, watercolour, signed14½" x 10".
See illustration

£1200-1500







151 ® ▲ PHILIP RICKMAN (1891-1982)

Game bird over marshes,
signed, watercolour,
heightened with white,
10 x 14¼".

See illustration

£1,000-1,500

152 ® ▲ PHILIP RICKMAN (1891-1982)

'Pintail', signed and dated 1975,
watercolour,
heightened with white,
14½ x 22".

See illustration

£1,500-2,000

153 ® ▲ JOHN TENNENT (B.1926)

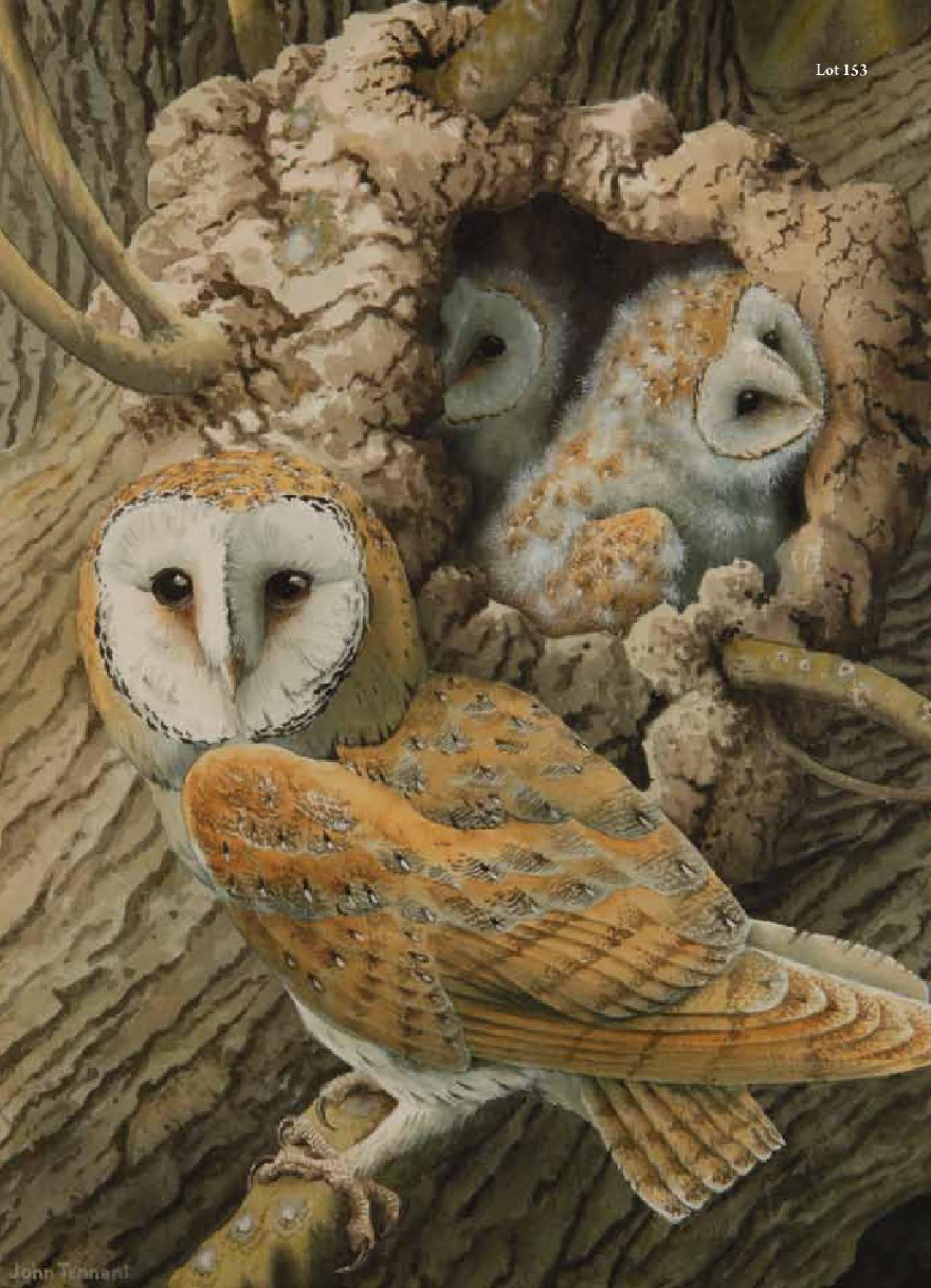
A barn owl and young,
watercolour,
16½" x 22"

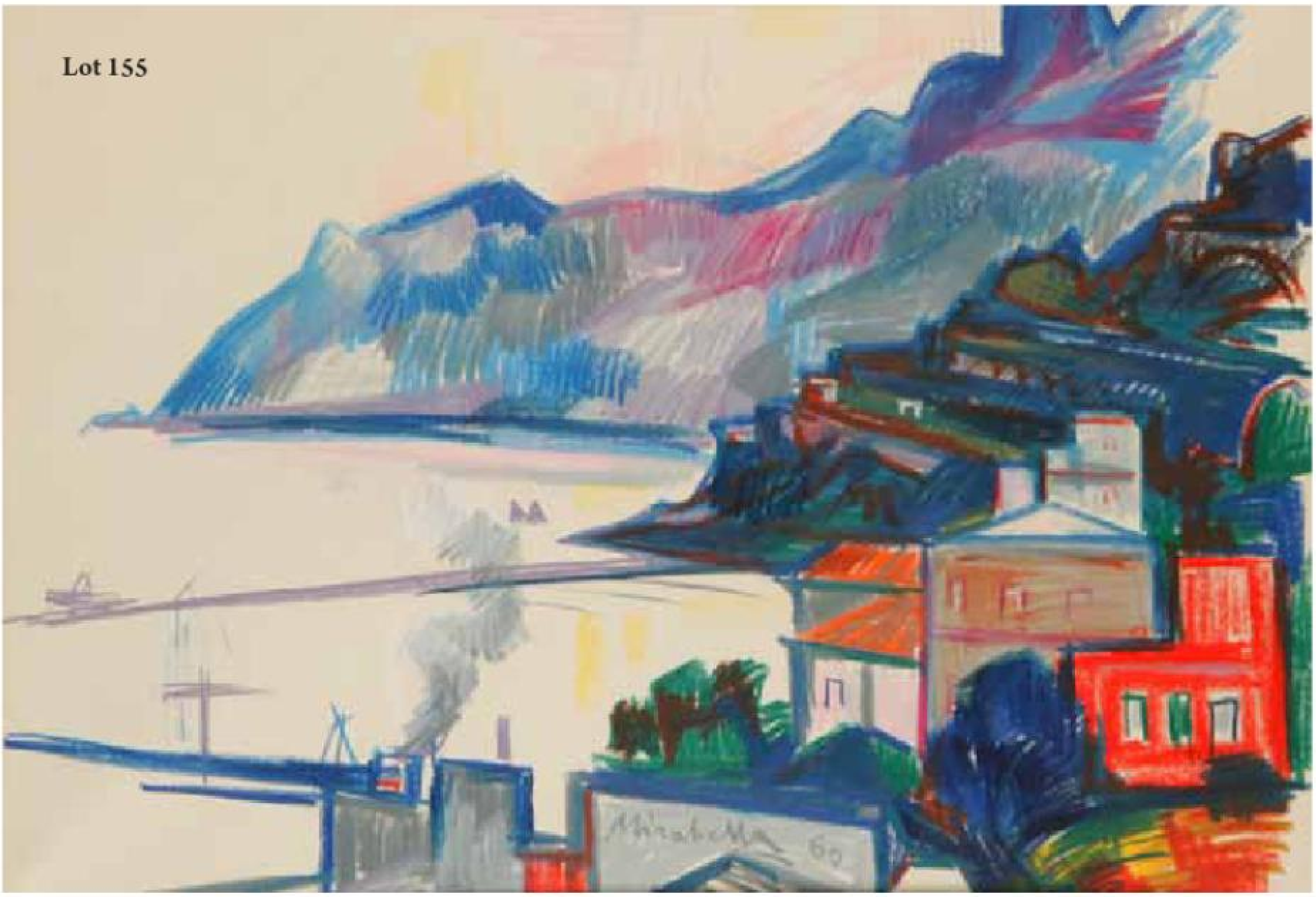
See illustration

Provenance: with Arthur Ackermann & Son.

£500-700

Lot 153


John Tennant


Lot 155

154 JORGE LARCO (1897-1967)

A portrait of a seated lady wearing a long evening dress,
signed on the right 'LARCO NEW YORK 55',
watercolour,
unframed,
30" x 22";
and a publication about Jorge Larco by Geo. Dorival, published in Buenos Aires and signed and inscribed by the artist also in New York in 1955 (2)

For a portrait of Larco from the same vendor, see Lot 253.

£300-600

155 ▲ SARO MIRABELLA (1914-1972)

'Costiera Amalfitana',
signed lower centre and dated 60 and titled to the reverse,
gouache on canvas board,
19" x 27".
See illustration

£500-1,000

156 ▲ SVAN GRANDIN (1906-1982)

A study of a man and woman with water and hills beyond,
signed lower right,
watercolour, 6½" x 9½"

£100-200

157 ▲ SIR HUGH CASSON (1910-1999)

'Crichel 1960',
signed with initials,
pen and watercolour,
4¾" x 7"

£200-300

158 ▲ FRANK LEWIS EMANUEL (1865-1948)

Figures dancing,
signed lower left,
pencil,
4" x 5"

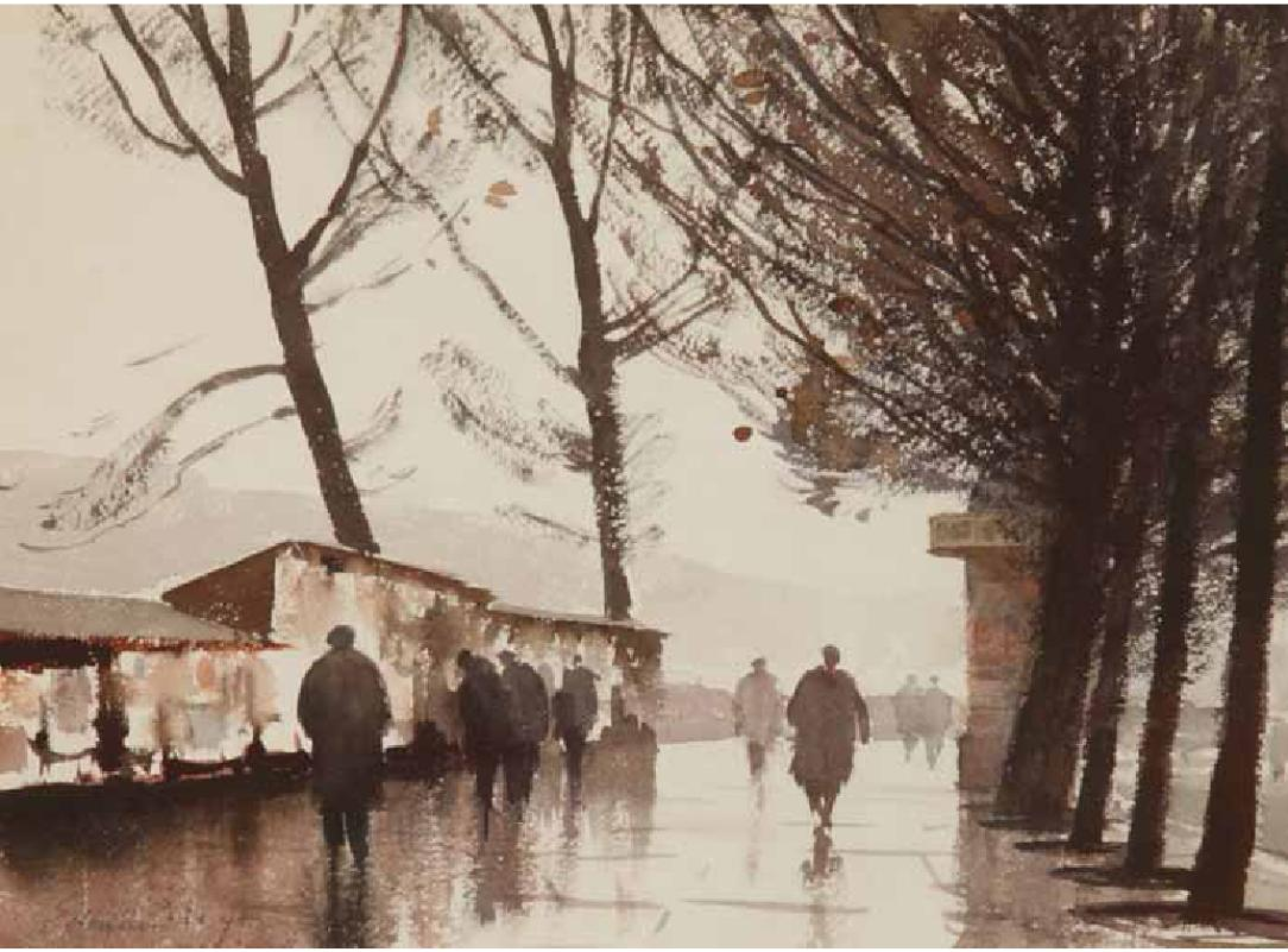
159 ▲ SIR STANLEY SPENCER R.A. (1891-1959)

A study of a hillside,
pencil,
6" x 7"

Provenance: Stanley Spencer Studio Sale 1998.

Private collection, Dorset.

£300-500

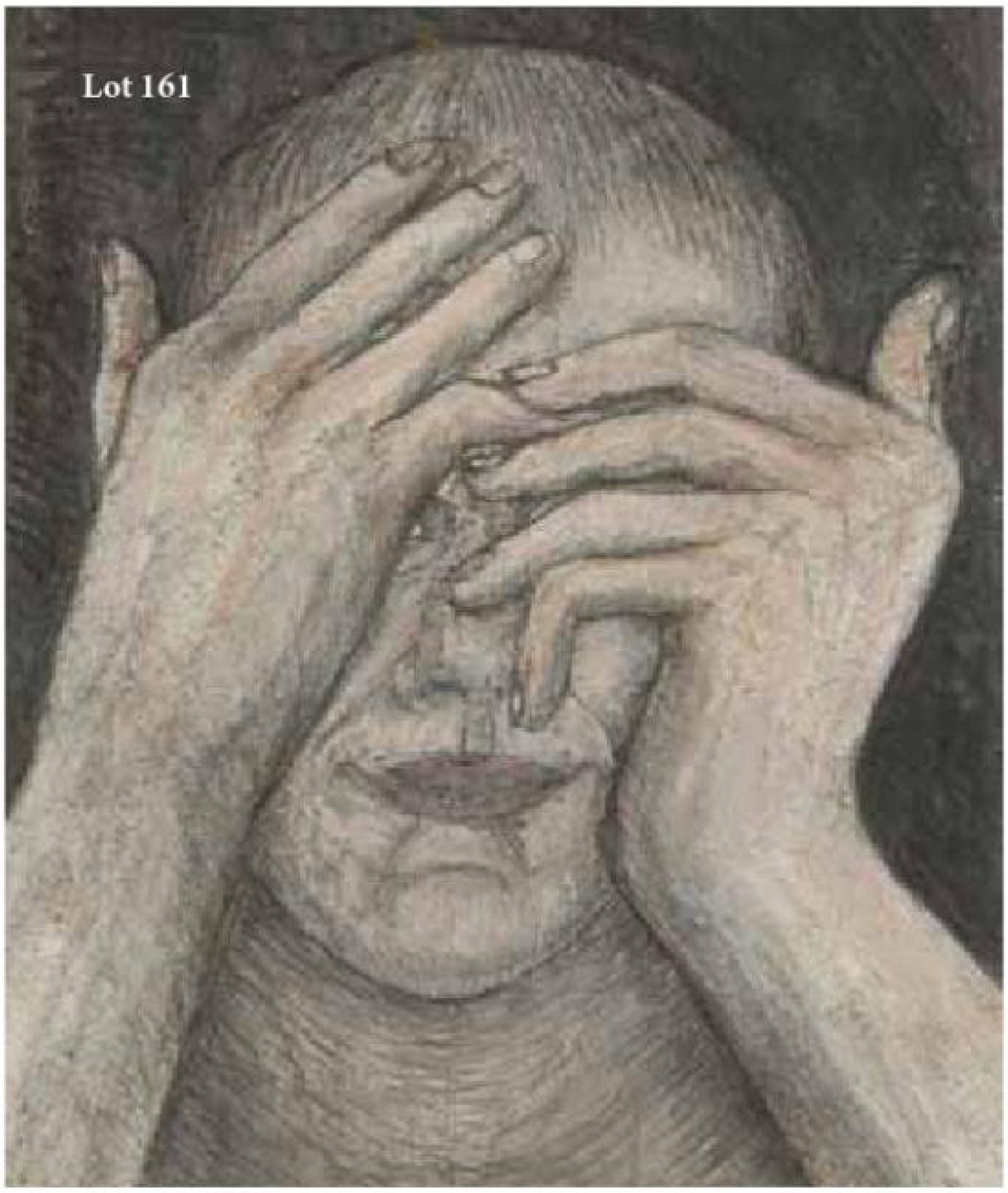


160 ▲ EDWARD SEAGO (1910-1974)
'Left Bank Bookstalls, Paris',
watercolour,
11" x 15".
See illustration

Provenance: With Richard Green, London.

Private Collection, West Dorset.

£2000-4000



161 ▲ JOHN DAVIES (B.1946)

'Head/hands',
pastel and pencil on paper,
10" x 8½".

See illustration

Provenance: With Marlborough Fine Art, London.

Private European Collection.

£1,000-2,000

162 ▲ PETER UNSWORTH (B.1937)

'Landscape with white horse',
watercolour,
10½" x 14½".

Provenance: With the Piccadilly Gallery, London.

Private European collection.

£100-200

163 ▲ KATY ELLIS (20TH CENTURY)

'Delhi Wedding',
signed lower right,
watercolour,
8¼" x 17½"

£200-400

164 ▲ ROY TURNER DURRANT (1925-1998)

'High Morning',
signed with initials and dated '67,
gouache,
12½" x 6"

£300-600

165 ▲ JOHN EMANUEL (B.1930)

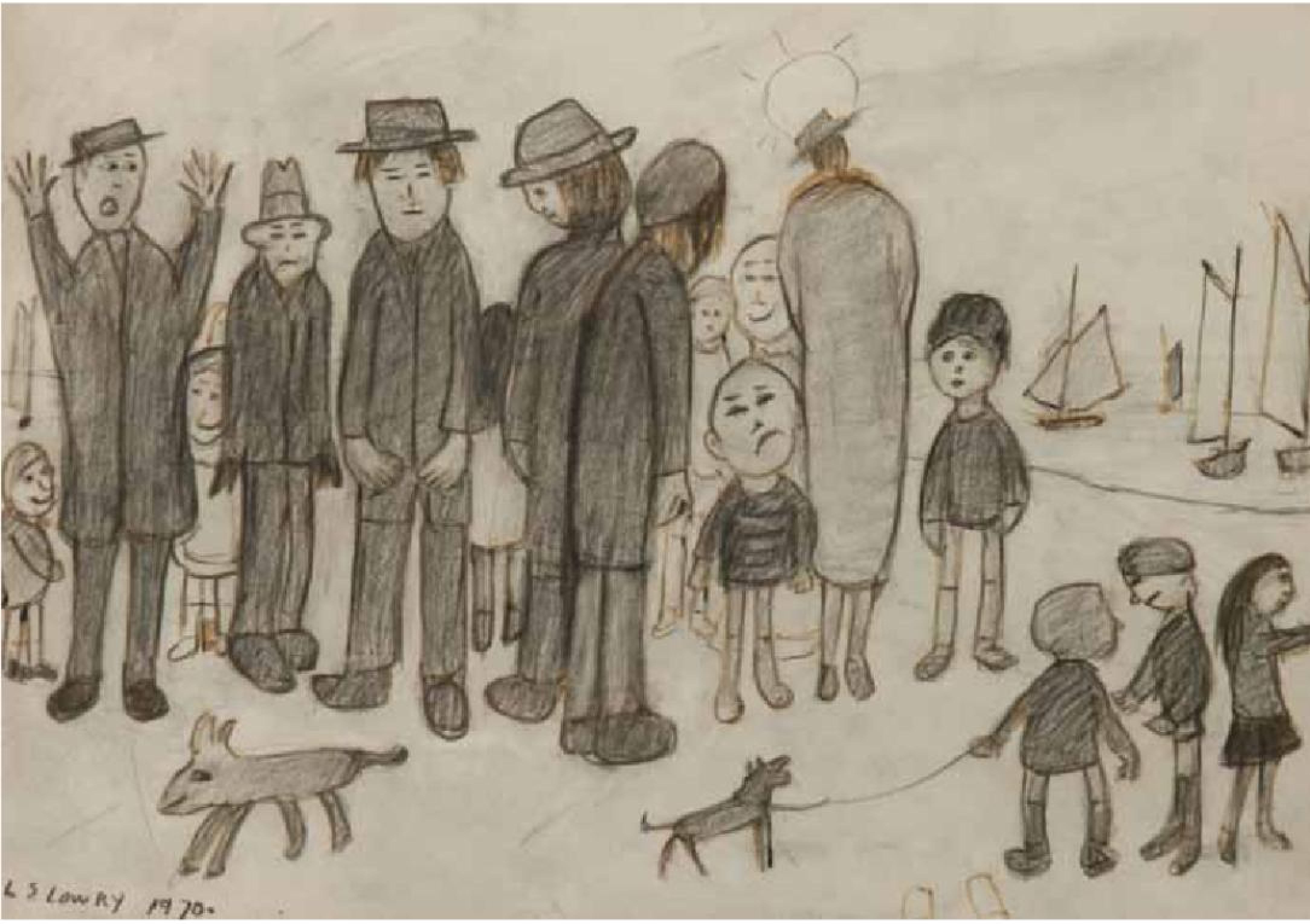
A nude study,
signed and dated lower right,
mixed media,
15½" x 11"

£100-200

166 ▲ BERNARD HAILSTONE (1910-1987)

A head study of Winston Churchill,
apparently signed by him lower left,
old labels verso,
red chalk,
21" x 17½"

£200-400


L S LOWRY 1970.

167 ▲ LAURENCE STEPHEN LOWRY (1887-1976)

A figure group with two dogs in the foreground and sailing boats beyond,
signed lower left and dated 1970,
pencil and felt-tip,
12" x 16½".
See illustration

Provenance: Acquired from the artist by Arthur Pownall and thence by descent to his daughter, Mrs Conrad Knowles of Bramhill, Stockport.

Private collection.

A letter of provenance from Conrad Knowles is available on request

168 ▲ MARCEL VERTES (1895-1961)

A study of a girl seated beside a dog,
signed lower left,
ink and crayon,
24" x 18½"

£200-400

169 AN ALBUM

containing a large quantity of drawings and sketches of various subjects including architectural, figure and landscape studies (a lot)

£150-250

170 SANTIAGO COGORNO (1915-2001)

A study of a woman lying down,
signed lower right,
pen,
6¼" x 8¼";
another figure study of a lady bending down,
signed lower right,
7" x 8";
an etching of a nude by the same artist and two pencil sketches on tracing paper of military subject (5)

£100-200

171 IRISH SCHOOL, 20TH CENTURY

An album containing twelve figure studies,
each signed 'McQinn' and dated March 25th '89,
the largest 10½" x 8" (12)

£100-200

172 ▲ DAVID ORR-KERR (20TH CENTURY)

'European Roller',
signed lower left,
watercolour and bodycolour,
17½" x 13".
See illustration

Provenance: The Tryon Gallery

A Hampshire Manor House

£400-600

172A CHARLES BRANWHITE (1851-1929)

Men at work beside a water mill with thatched roof,
signed lower right and dated 1879,
watercolour and bodycolour,
30½" x 24"

£300-500

173 INDO-PERSIAN SCHOOL, 19TH/20TH CENTURY

A huntsman on horseback chasing a deer in a mountain landscape,
watercolour and bodycolour,
7" x 9";
and a similar companion picture (2)
See illustration

£80-160

174 INDO-PERSIAN SCHOOL, 19TH/20TH CENTURY

Hunting in a landscape beside a court scene,
watercolour and bodycolour,
within a gilt decorated border of birds and animals,
the main picture 6½" x 11½";
and a similar smaller study of a hunt,
6" x 10½",
also within a gilt decorated border (2)
See illustration

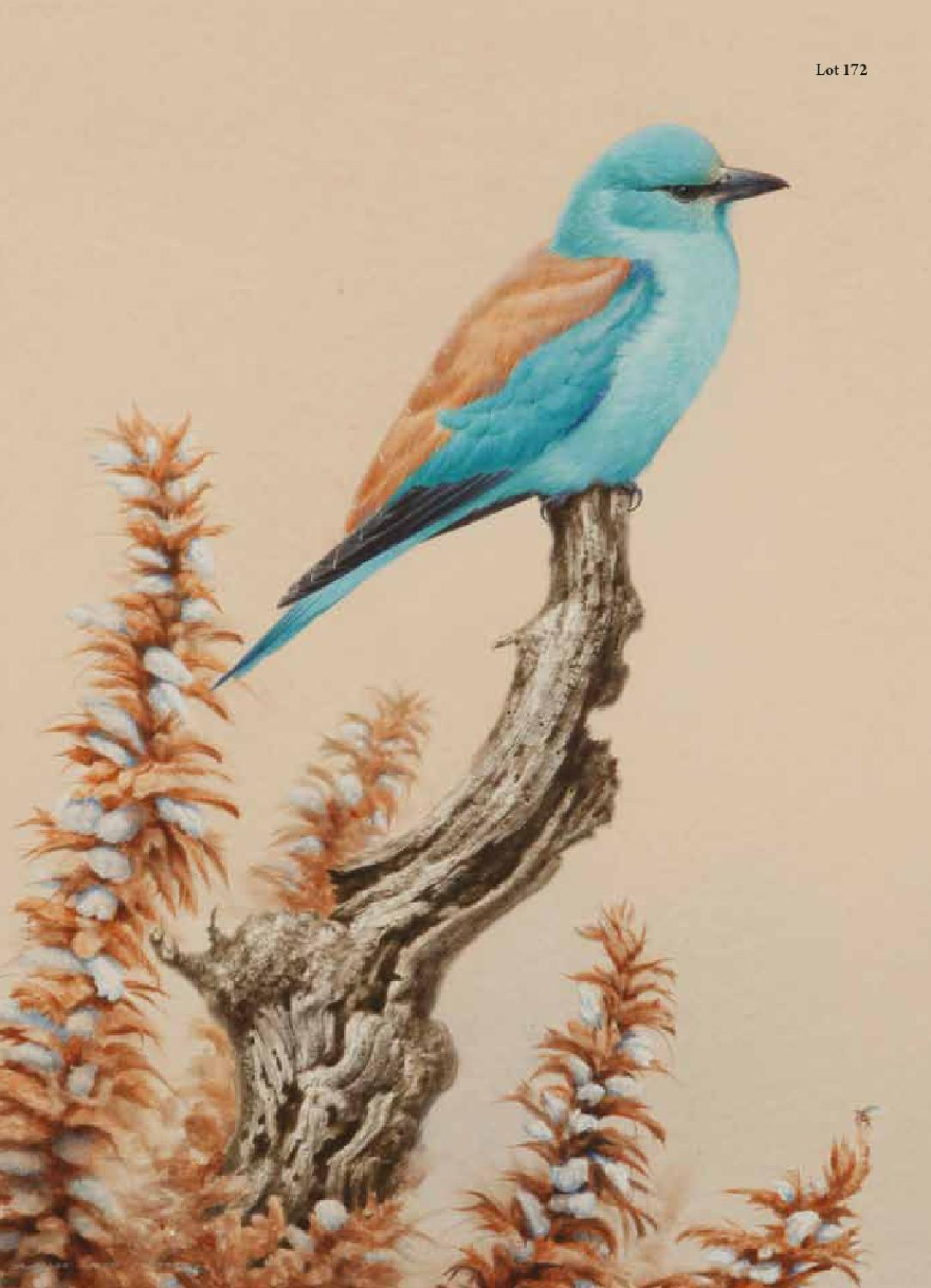
£100-200

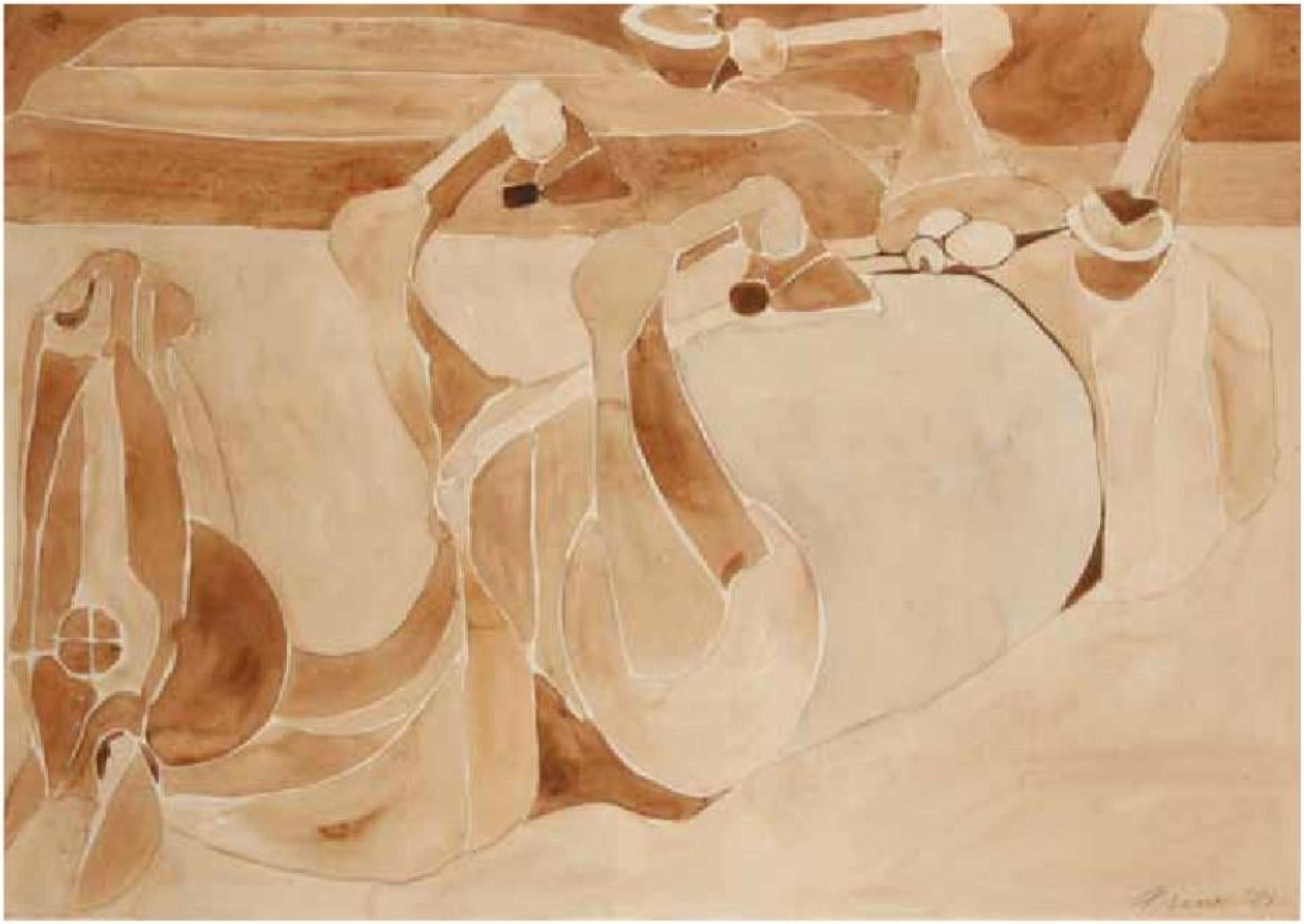
175 INDO-PERSIAN SCHOOL, 19TH/20TH CENTURY

A courtly group in a landscape with a calligraphic band above,
within a foliate border,
watercolour and bodycolour,
7½" x 4½"

£50-100

Lot 172





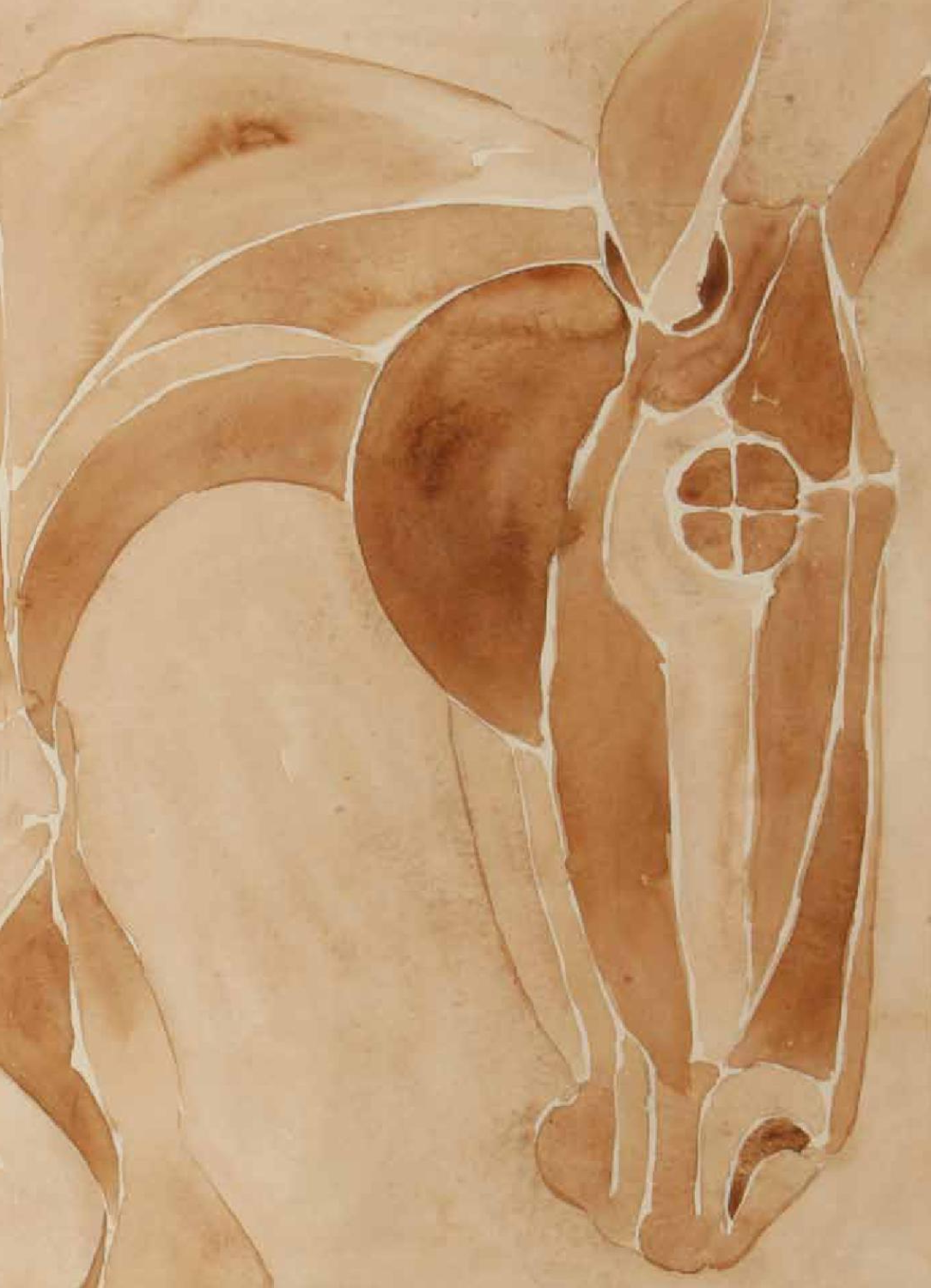
176 ▲ DAME ELISABETH FRINK RA
(1930-1993)

'Rolling over Horse 1981',
signed and dated lower right,
watercolour,
27¾" x 39¼".

See illustration

Provenance: Acquired by the vendor from The New Grafton Gallery, October 1989.

Private collection, Dorset.



177 ® SIR ERNEST GEORGE RA (1839-1922)

'Ayr',
signed lower left and dated 1898,
watercolour,
10" x 14"

£300-500

178 ® SIR ERNEST GEORGE RA (1839-1922)

'Stirling',
signed and dated 1891,
watercolour,
9" x 12";
and another watercolour study of a coastal village,
signed with initials "JP",
7½" x 13" (2)

£300-500

179 ® ▲ DIMITRIE BEREA (1908-1975)

A set of three studies of flowers,
each signed lower right,
pastel,
15" x 12" (3)

Dimitrie Berea stayed with Lord and Lady Rootes on the Glenalmond Estate in the mid 1950's and undertook a number of commissions for the family.

£200-300

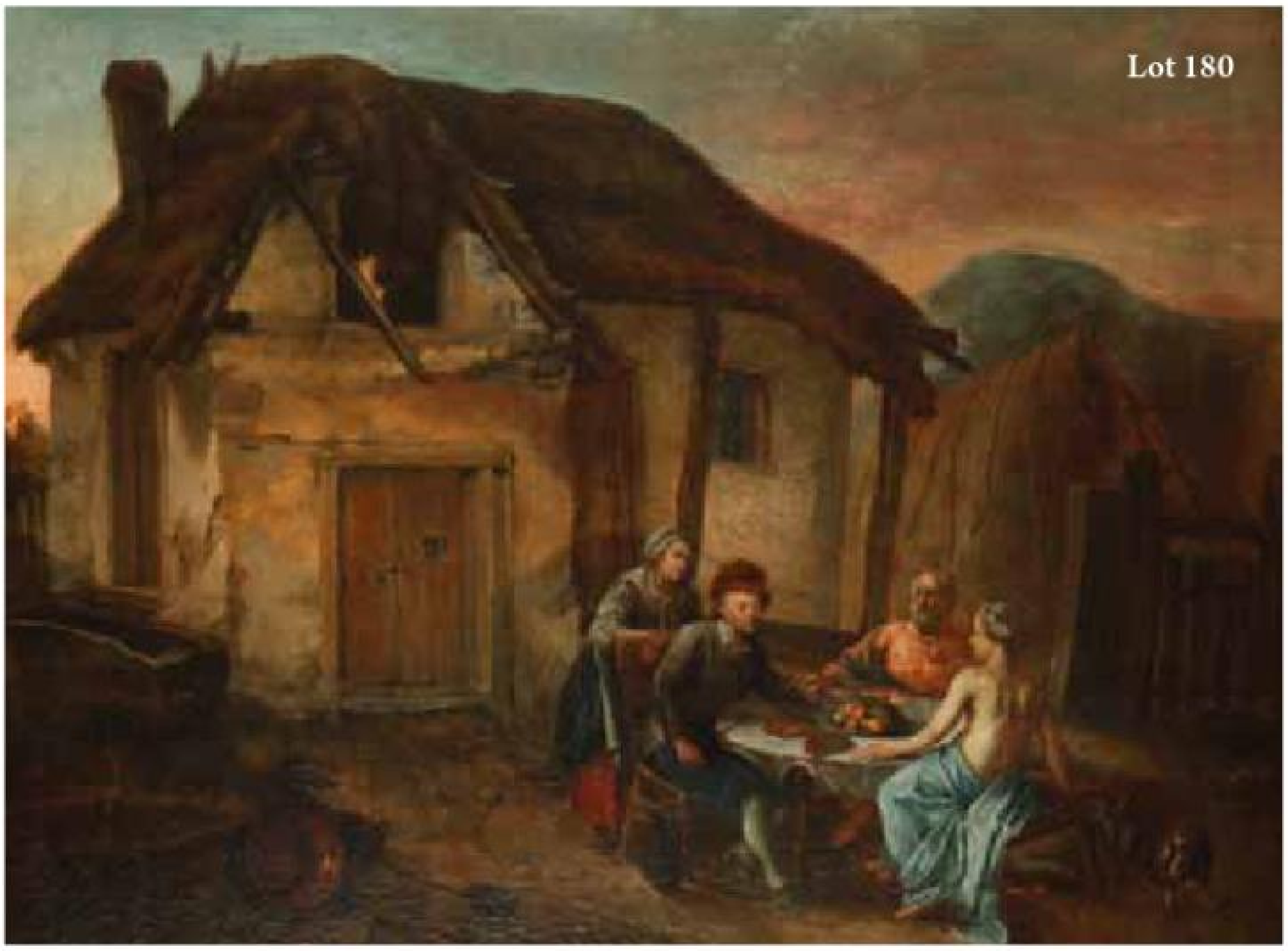
179A ENGLISH SCHOOL, 19TH CENTURY

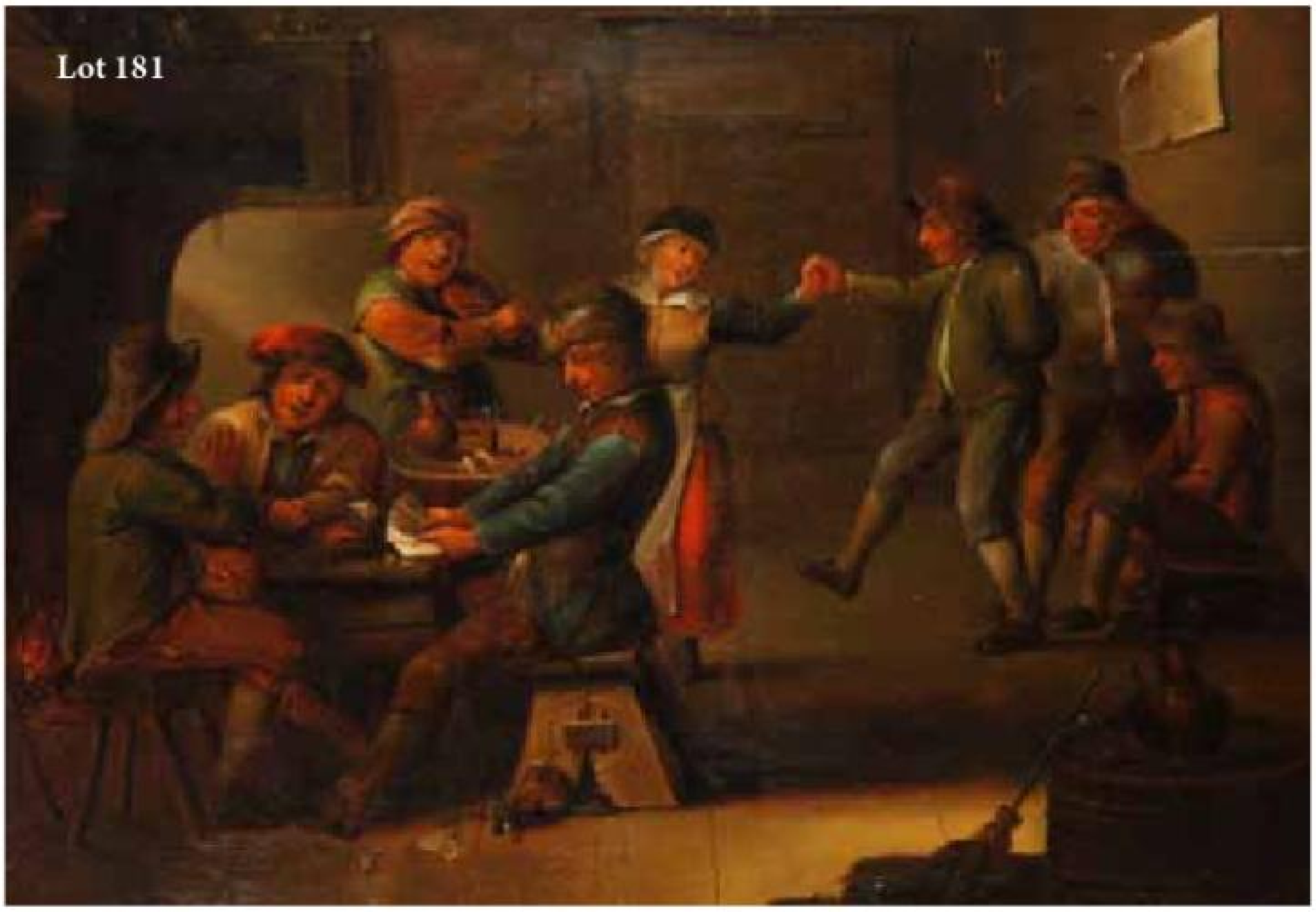
A study of honeysuckle,
watercolour,
11" x 9",
unframed;
and other 19th century botanical watercolours;
a still life,
oil on board;
and a watercolour of a garden (a lot)

£50-80

OIL PAINTINGS

Lot 180 detail





180 DUTCH SCHOOL, 17TH CENTURY

Figures around a table beside a thatched cottage, the table-top with bread, fruit and a mask, two of the figures semi-naked and wearing robes,
old label verso,
oil on canvas,
19" x 25".
See illustration.

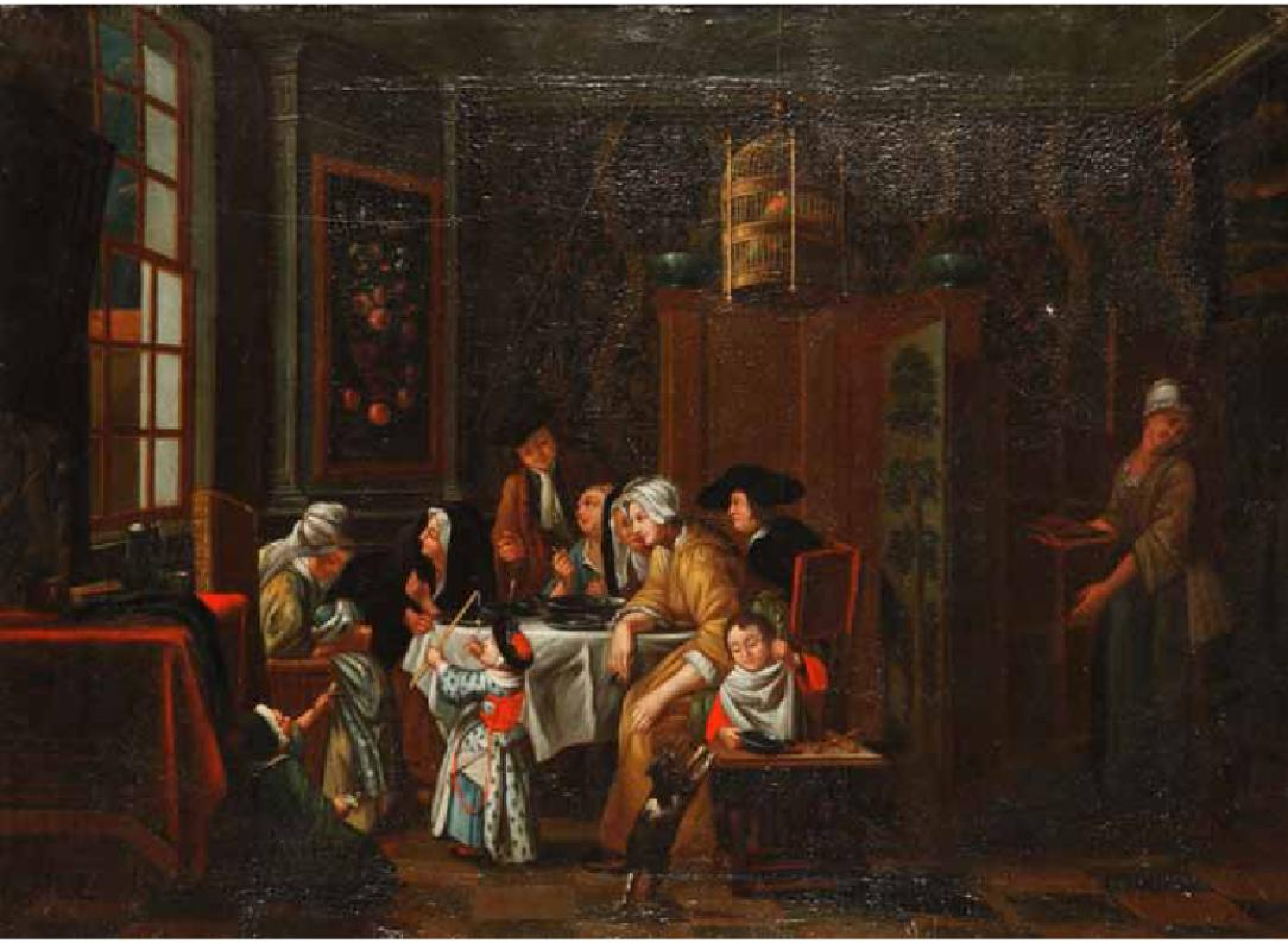
Provenance: Private collection, West Dorset.

£1,000-2,000

181 DUTCH SCHOOL, 18TH/19TH CENTURY

A tavern scene with card players and dancers,
oil on panel,
13½" x 19".
See illustration

£2,000-4,000

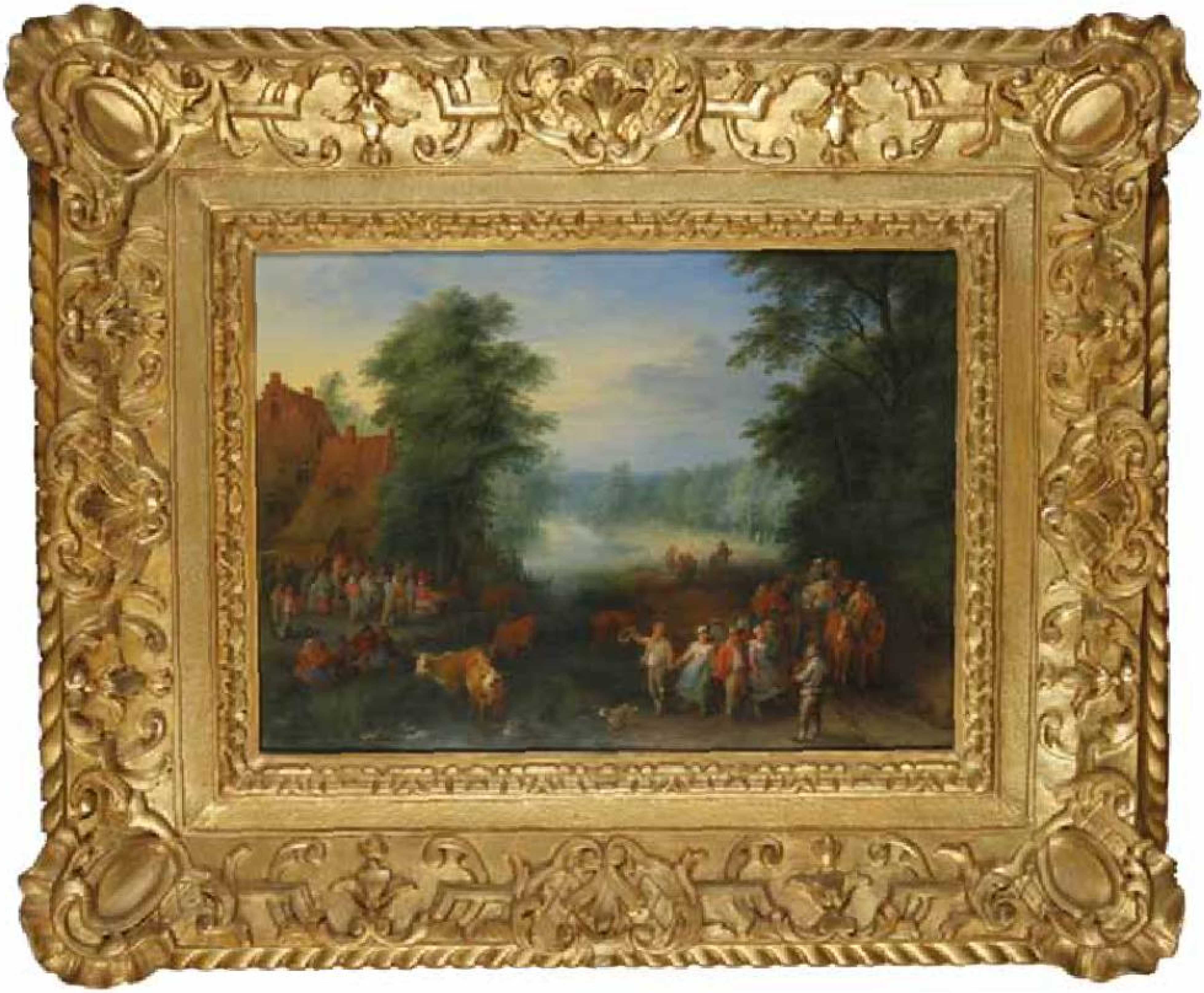


182 ATTRIBUTED TO JAN JOSEF HOREMANS THE YOUNGER (1714-1790)

An interior scene of a family around a table,
oil on canvas,
18½" x 25½".

See illustration

£3,000-6,000

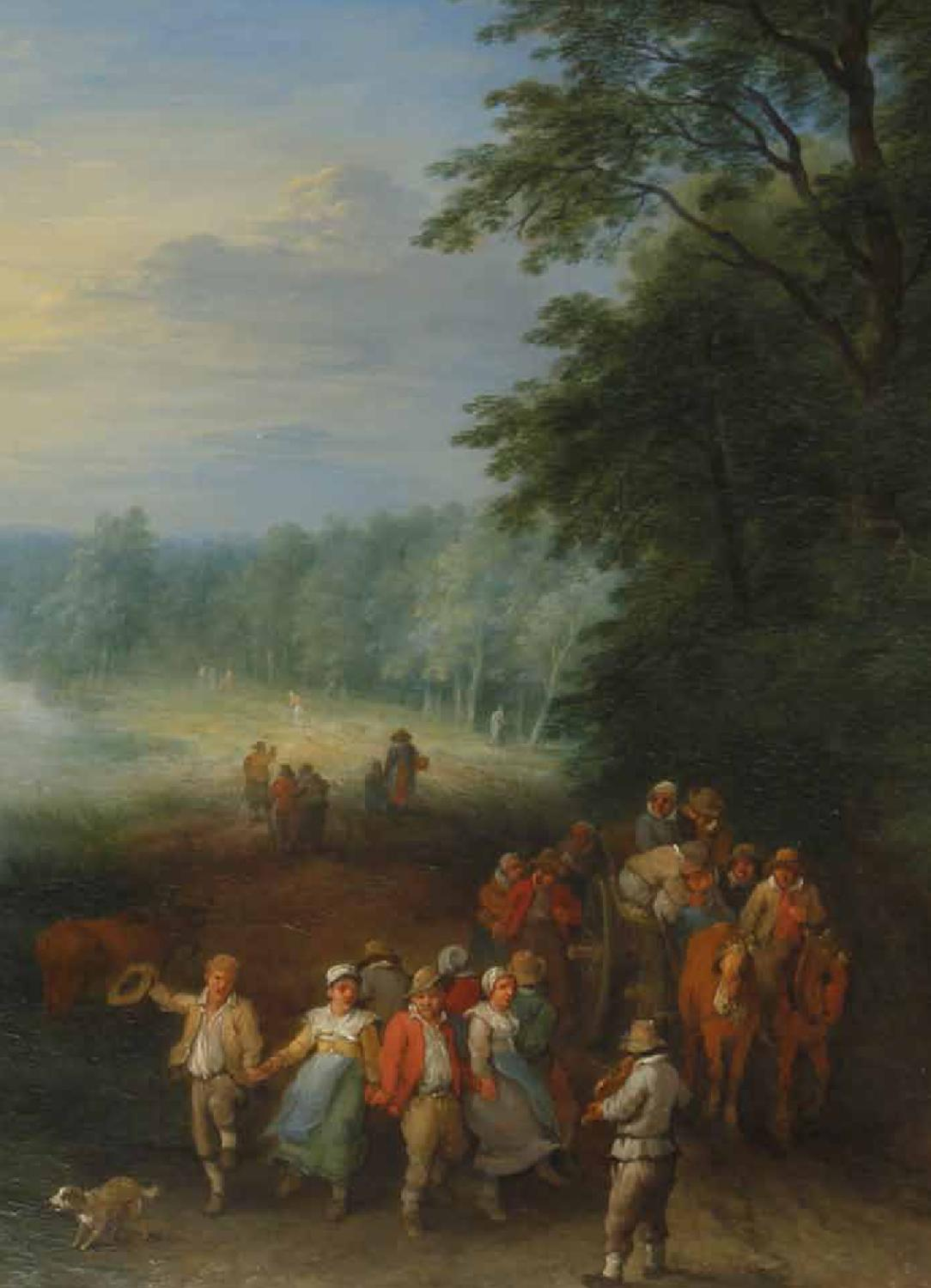


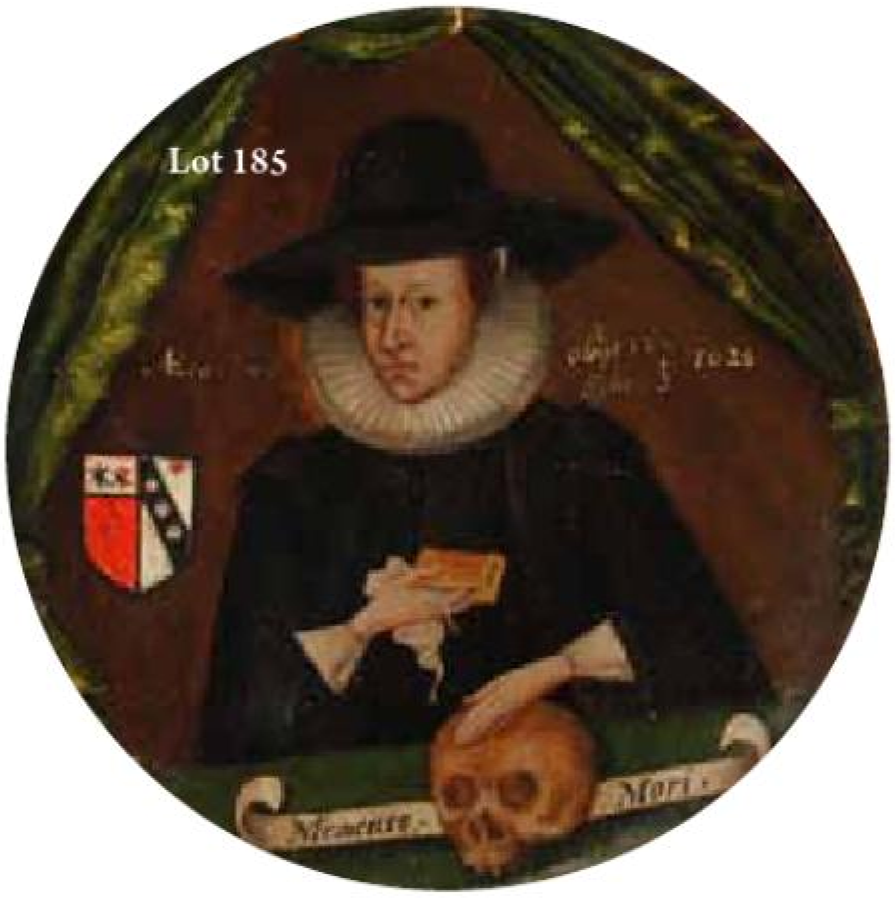
183 THEOBALD MICHAU (1676-1765)

A village scene with peasants merrymaking and cattle watering beside buildings, a woodland landscape beyond,
signed lower right,
oil on copper,
13" x 18",
in a gilt frame.
See illustration

Provenance: Private collection, Dorset.

£5,000-10,000




Lot 185

185 ENGLISH SCHOOL, 17TH CENTURY

A Memento Mori portrait of a gentleman wearing a black hat and a white lace ruff,
bearing an armorial and inscribed either side of the figure 'A.E...46...OBIJE 12/FFEBR/1628',
oil on circular panel,
4½" dia.,
in an ebonised and gilt frame.
See illustration

Provenance: Private collection, Dorset.

£400-800

186 SPARE LOT

187 AFTER CARLO DOLCI

An Allegony of Poetry,
the reverse of the stretcher with an old label inscribed 'Pisanio ...' and the stretcher further inscribed 'Etablissement ...Pisan...Florence 1845',
oil on canvas,
22" x 16½".
See illustration.

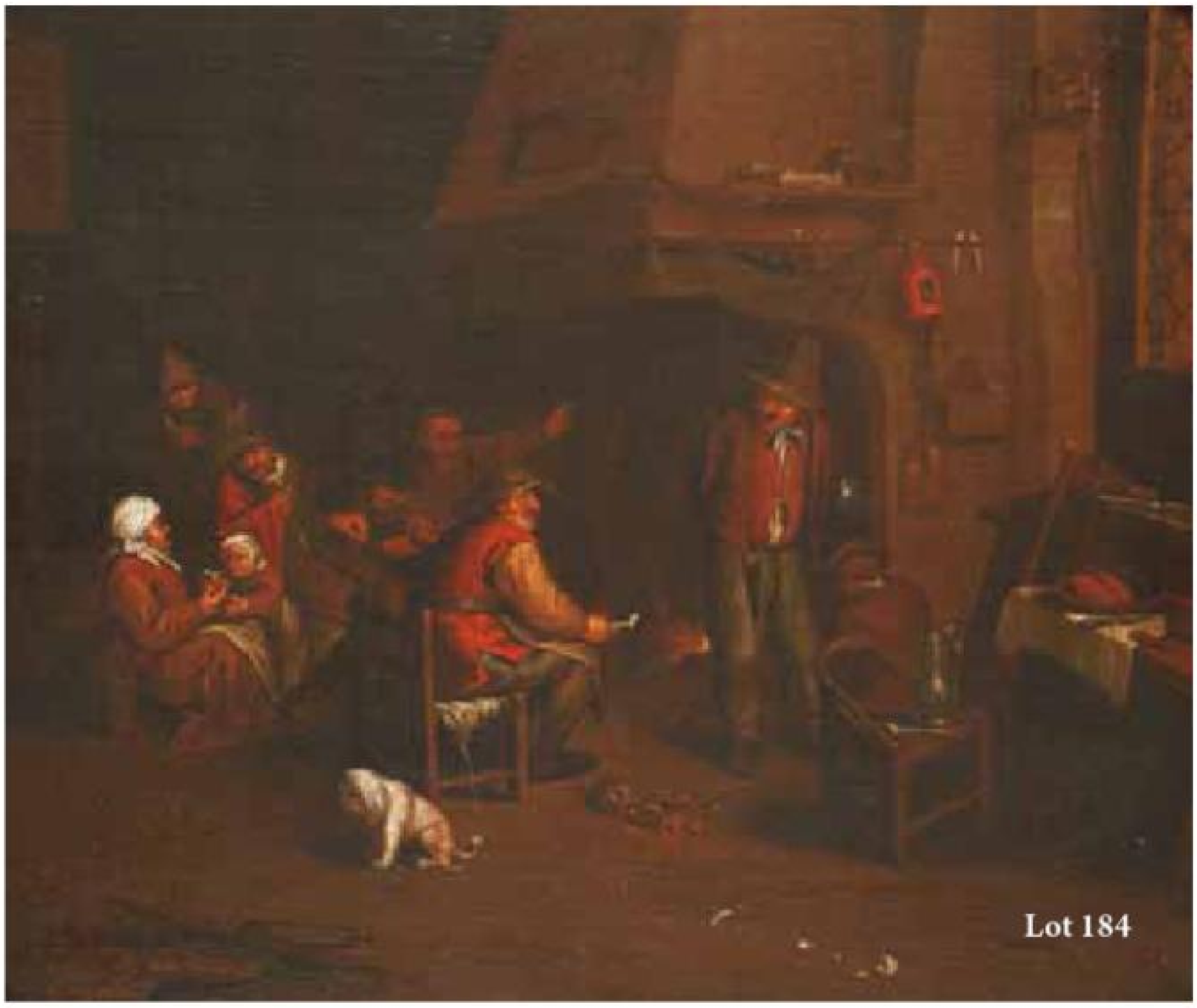
Provenance: Private collection, Dorset.

£1,000-2,000

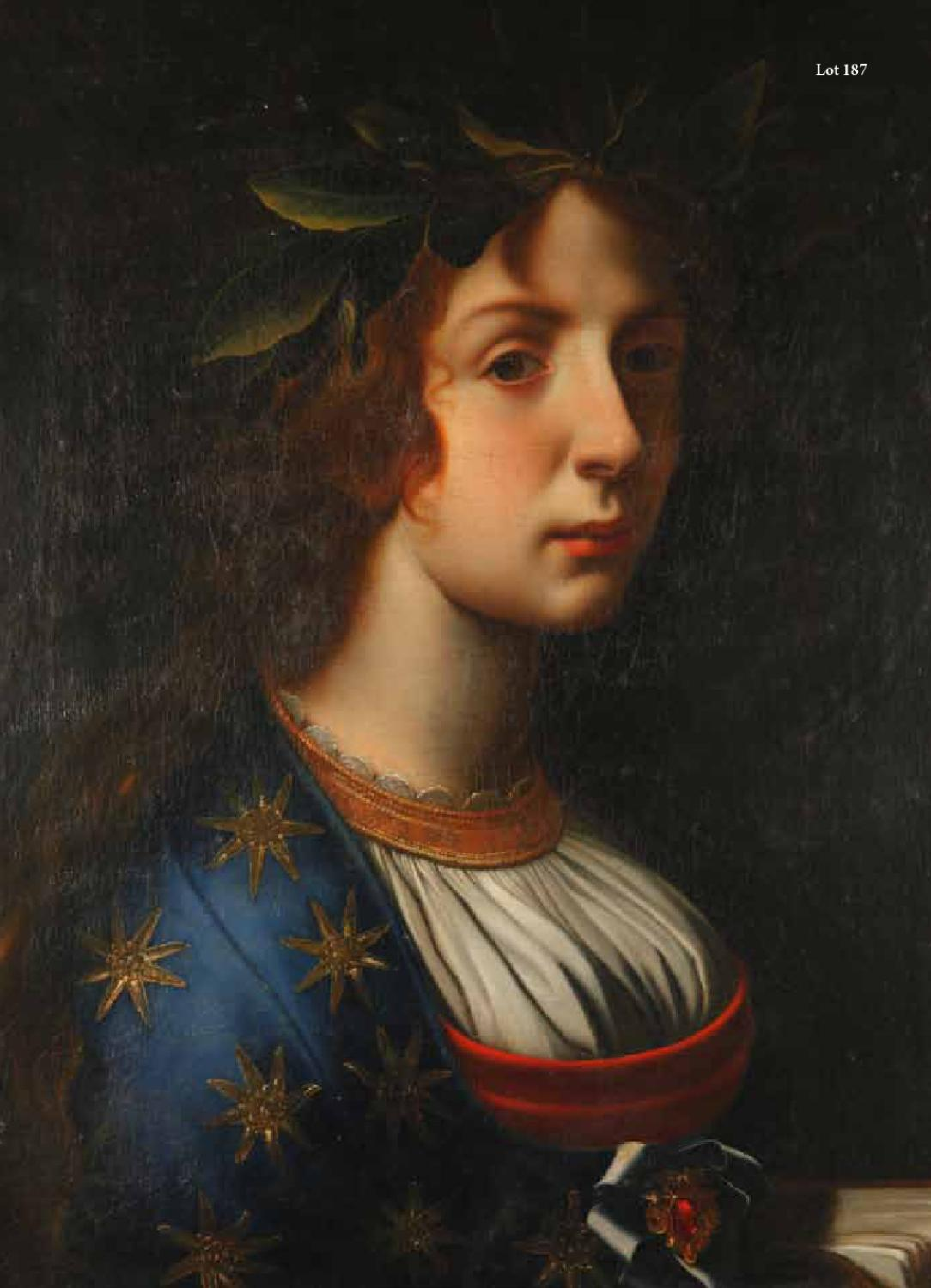
184 DUTCH SCHOOL, 19TH CENTURY

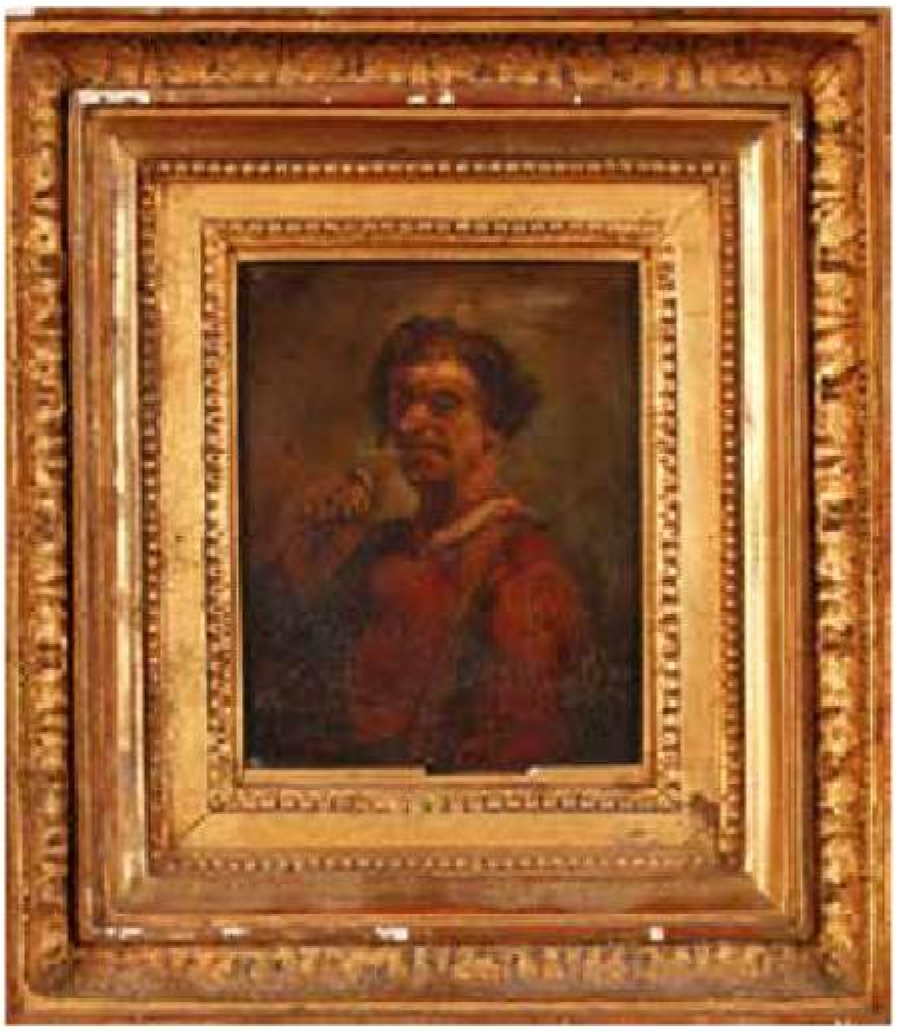
An interior scene with a family around a fireplace and a dog in the foreground,
the reverse with an old label on the stretcher,
oil on canvas,
19" x 24",
in an ornate gilt frame.
See illustration

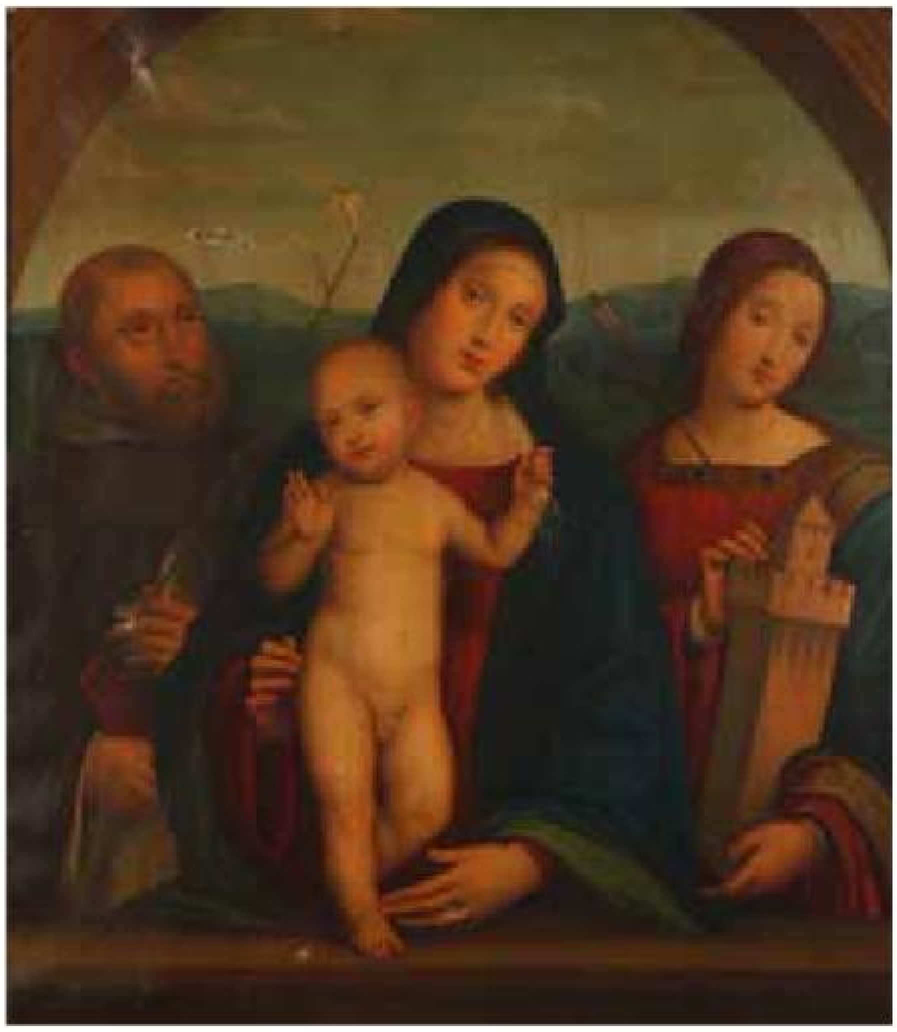
£1,000-2,000


Lot 184

Lot 187







188 ASCRIBED TO ADRIAEN BROUWER (1605-1638)

'Le Fumeur', old label to the reverse of the frame,
oil on panel,
4½" x 4",
in a gilt frame.
See illustration

£500-1,000

189 ITALIAN SCHOOL, 18TH/19TH CENTURY

The Virgin & Child with attendant saints underneath an arch with a landscape beyond,
oil on canvas,
33" x 27",
in a foliate gilt frame.
See illustration

Provenance: Ingestre Hall, Staffordshire, formerly home of The Earls of Shrewsbury and the Chetwynd-Talbot family and thence by descent.

£300-600

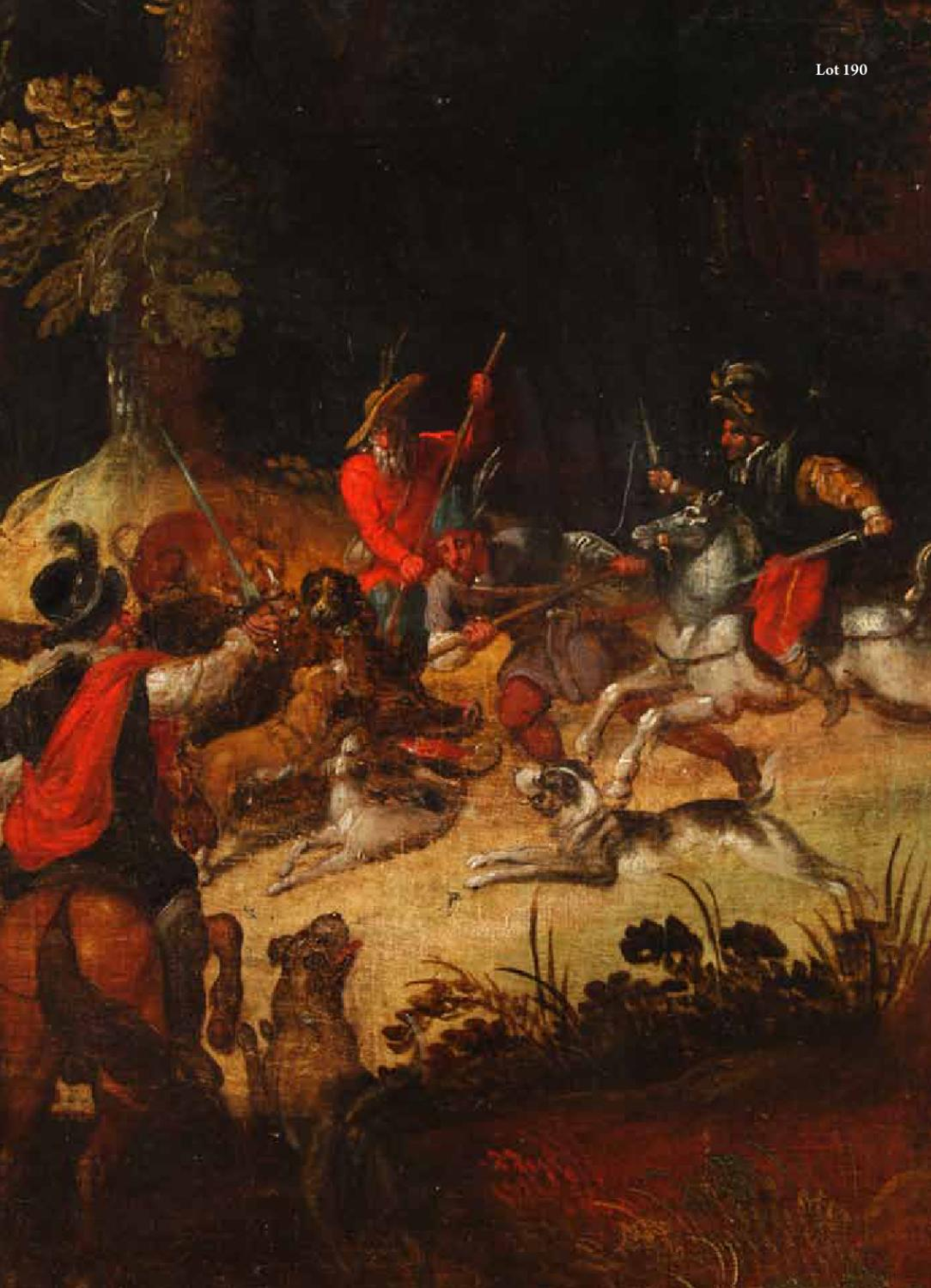
190 FOLLOWER OF PETER PAUL RUBENS (1577-1640)

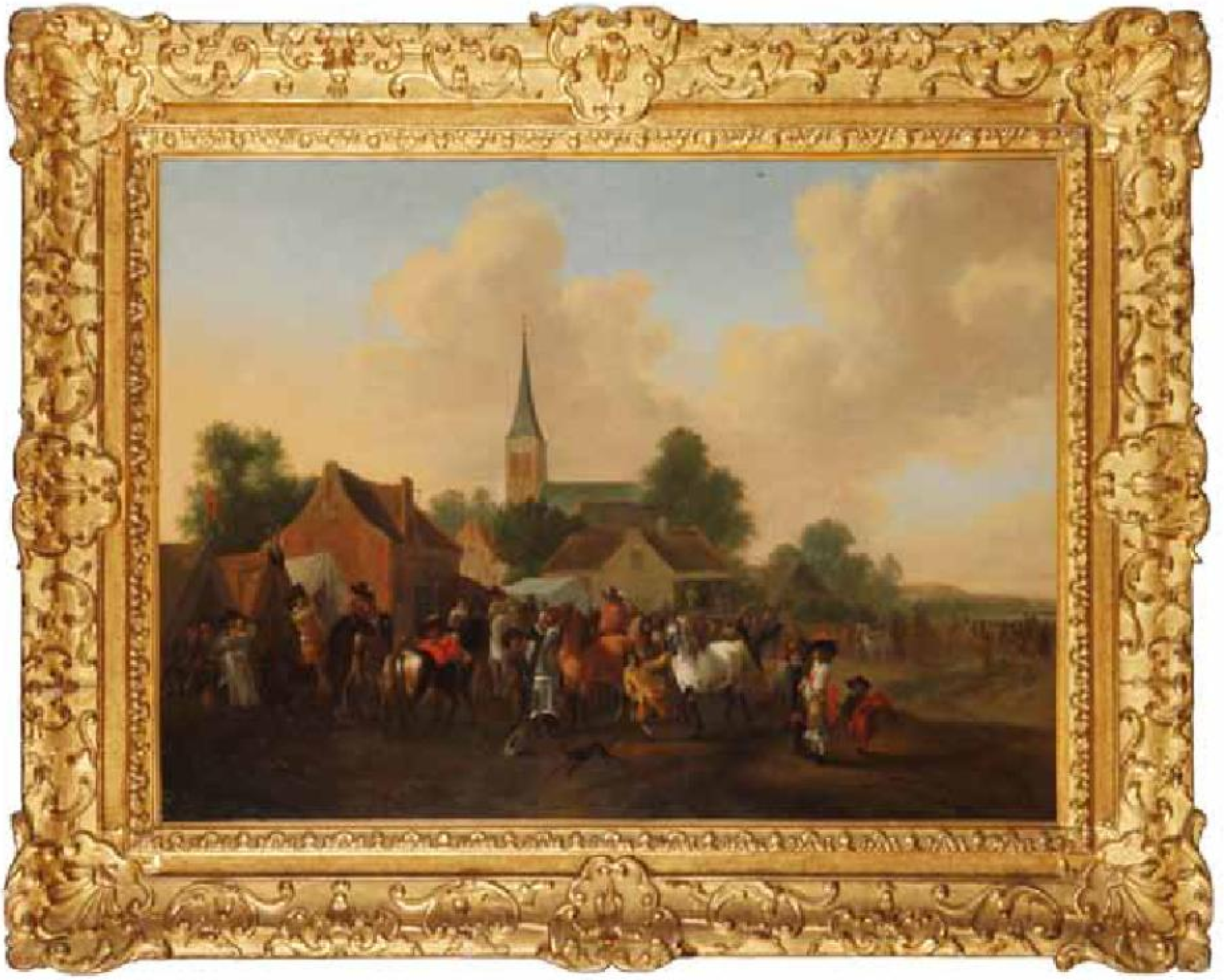
A hunt scene in a woodland setting with men on foot and horseback, along with hounds tracking the prey,
oil on canvas laid on panel,
16" x 30".
See illustration

Provenance: Private collection, Dorset.

£2,000-4,000

Lot 190



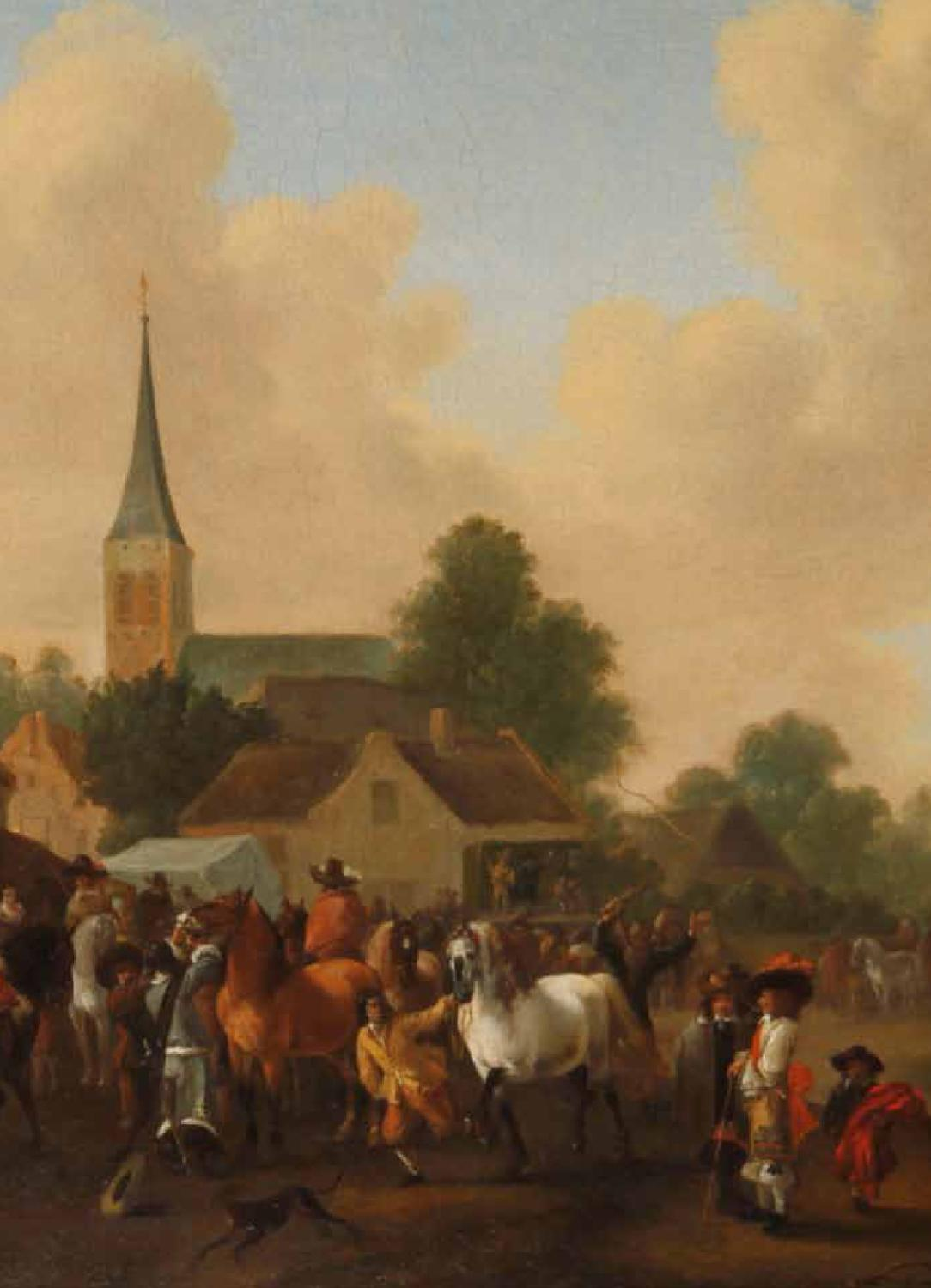


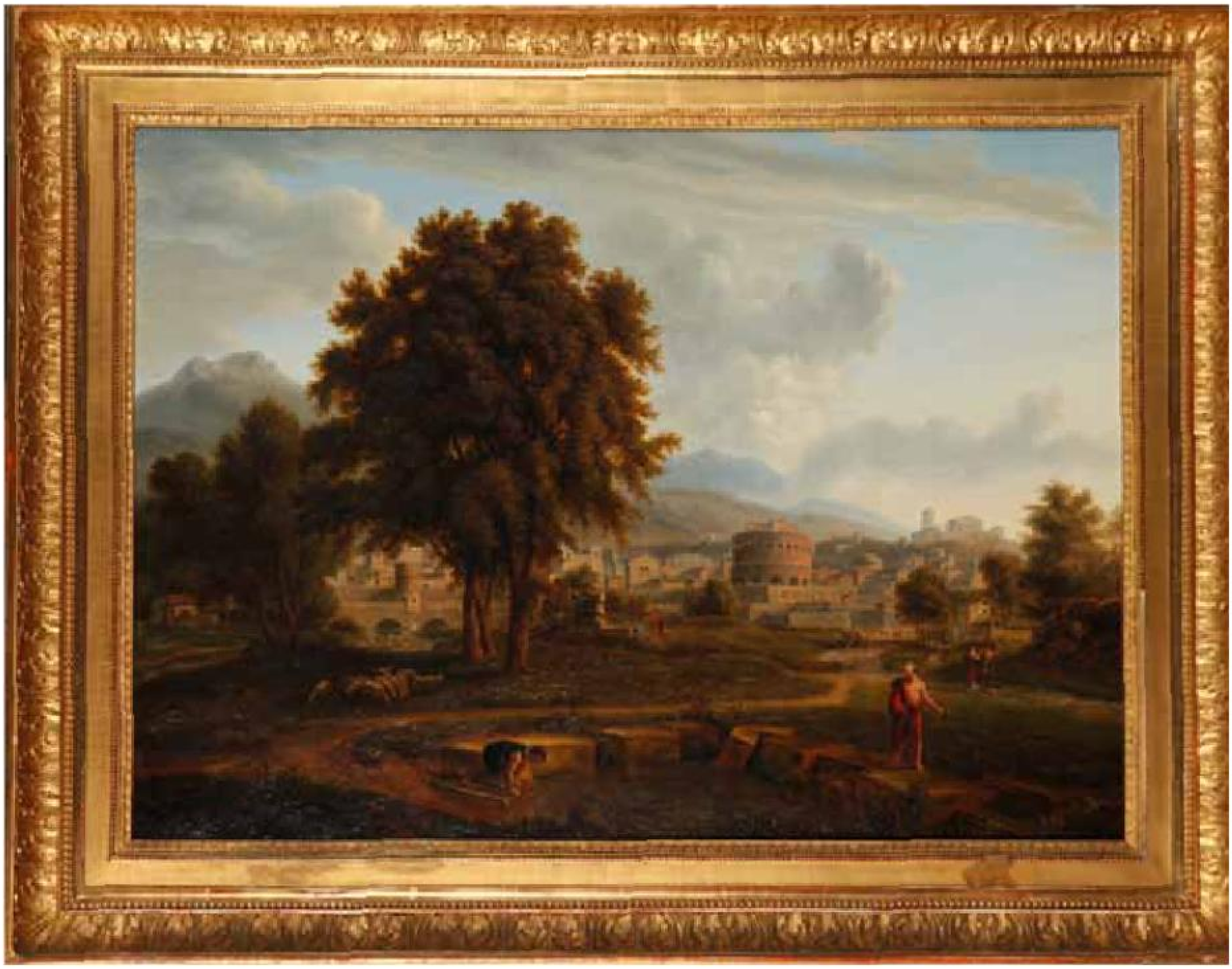
191 PIETER WOUWERMAN (1623-1682)

A horse fair in a village setting with buildings and a church beyond, signed with initials lower right and dated 1661,
oil on canvas,
23½" x 31½",
in an ornate gilt frame.
See illustration

Provenance: Frederick Respinger of Basle, Switzerland, the Great Grandfather of the vendors.

£4,000-6,000



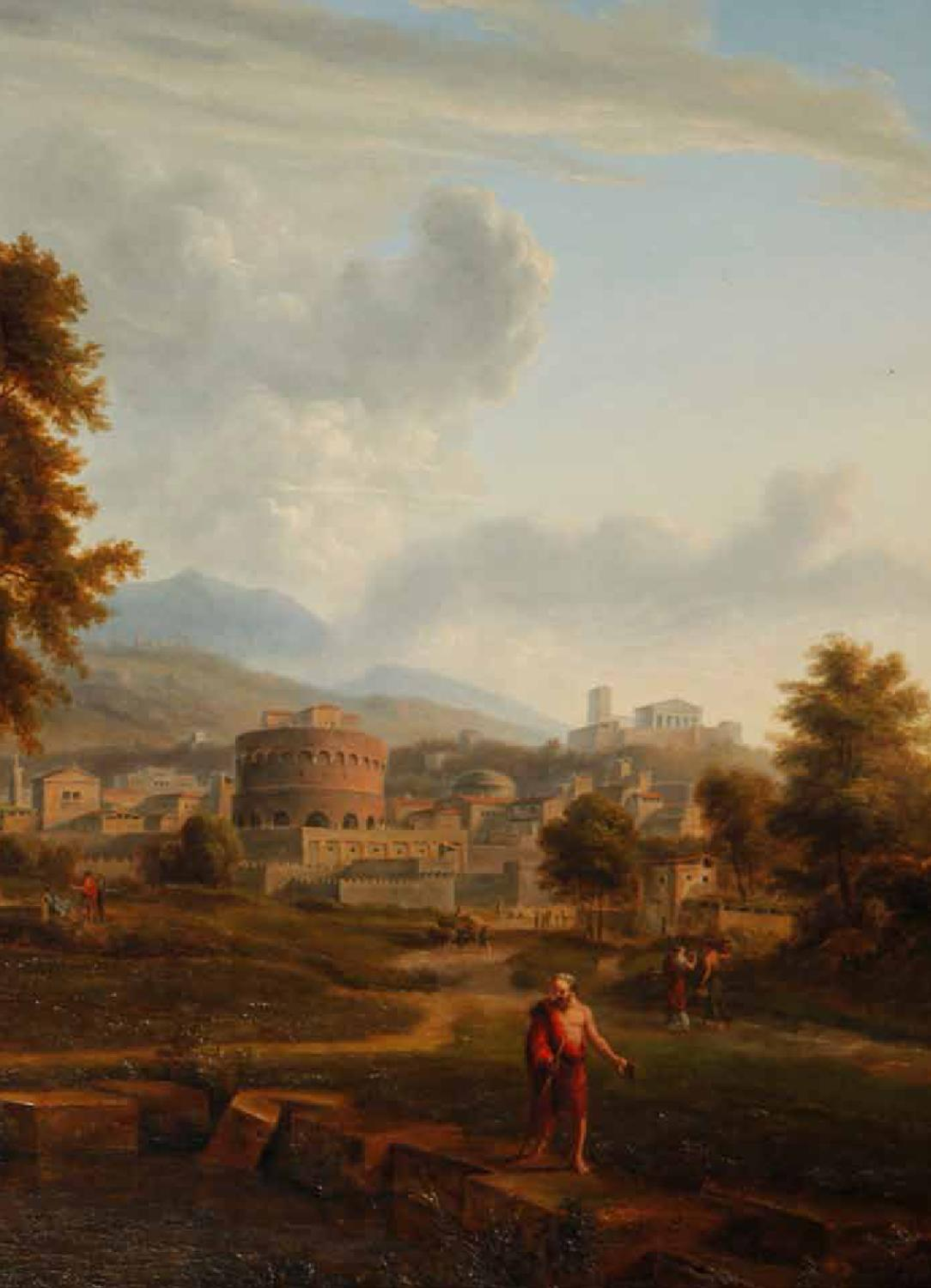


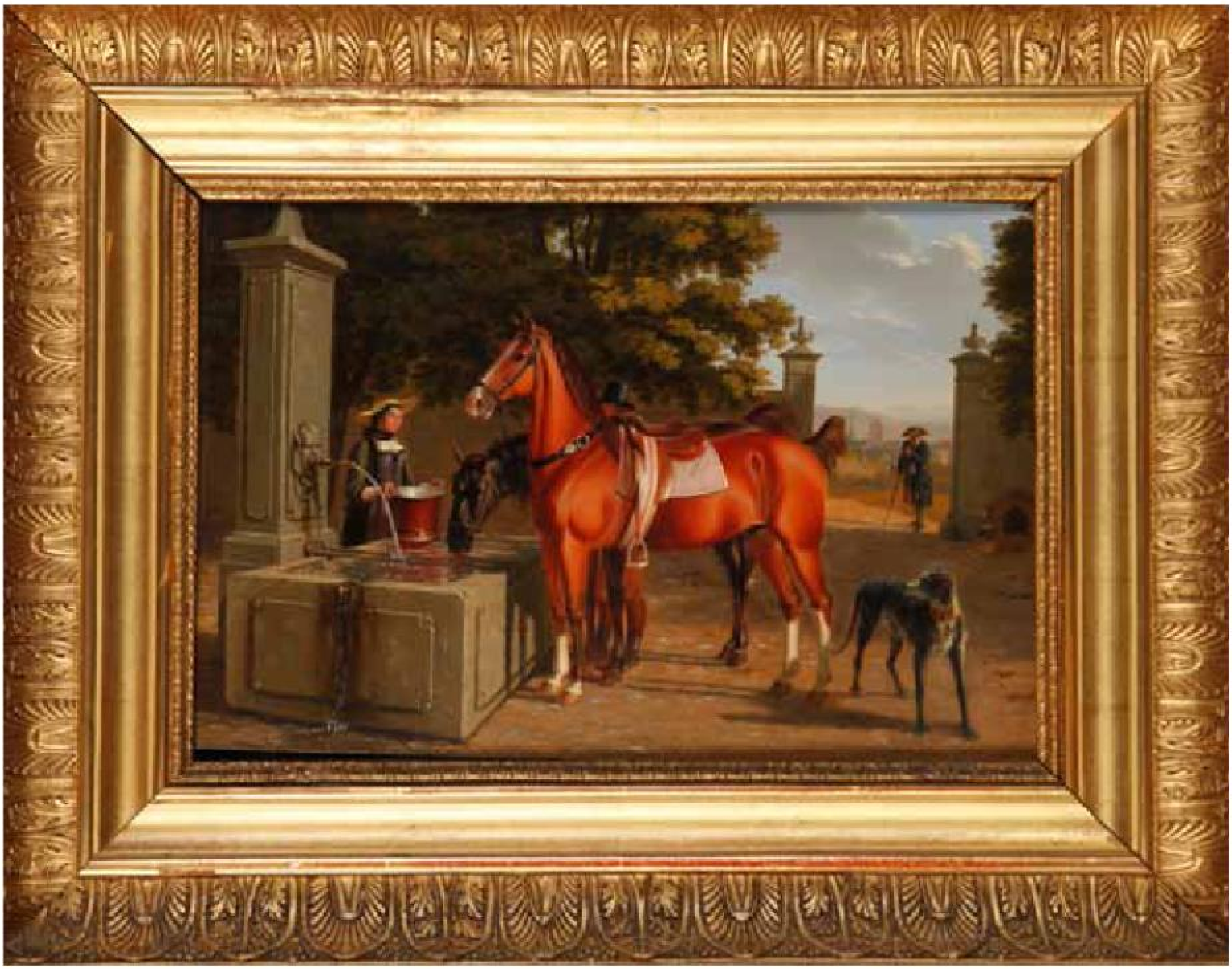
192 MANNER OF NICOLAS POUSSIN (1594-1665)

Diogenes beside a pool with an Italianate landscape beyond,
oil on canvas,
23" x 31½",
in a foliate bordered gilt frame.
See illustration

Provenance: Frederick Respinger of Basle, Switzerland, the Great Grandfather of the vendors.

£2,000-4,000



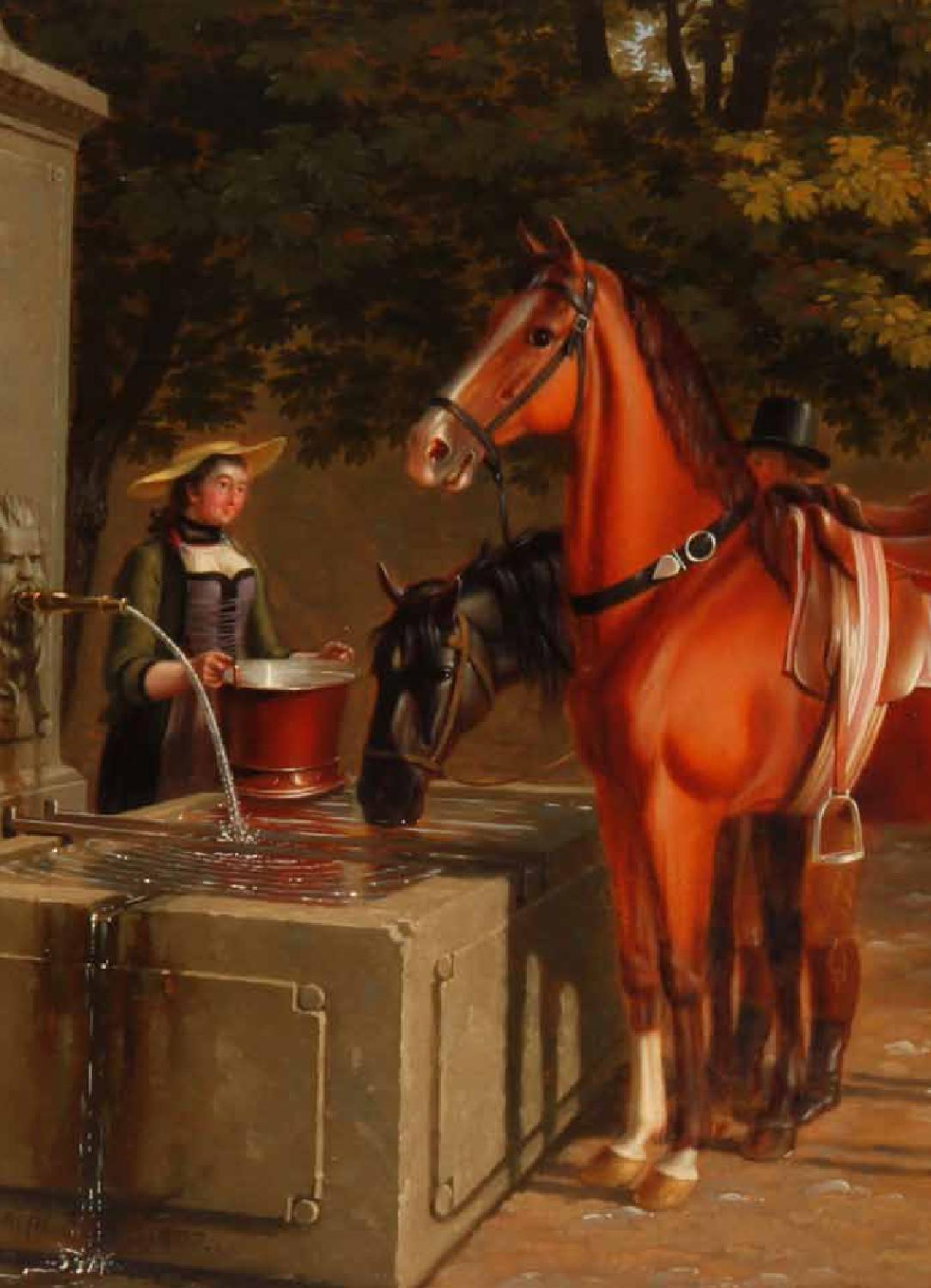


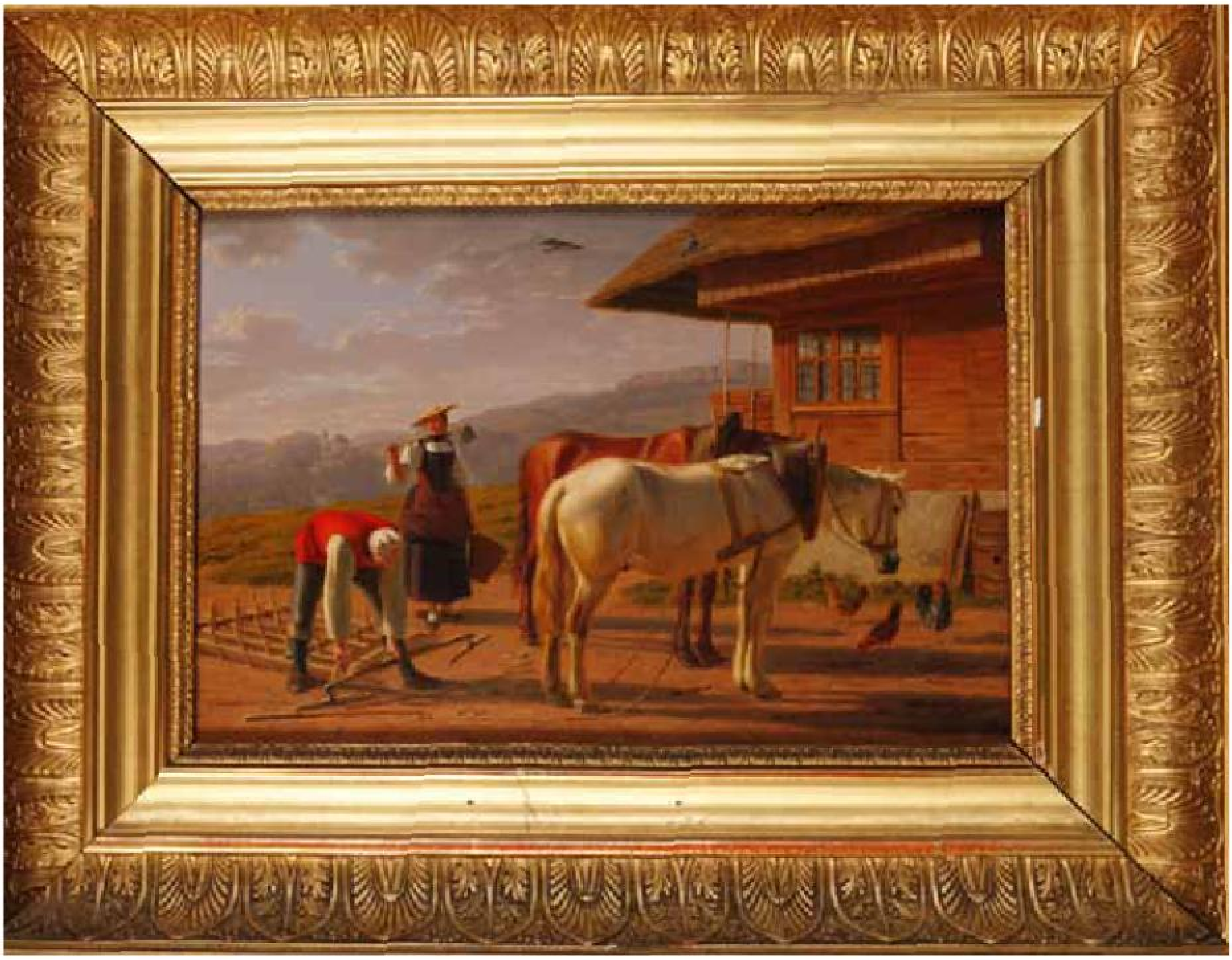
193 JOHANN JAKOB BIEDERMANN (1763-1830)

A woman beside a water fountain with two horses, a gateway and landscape beyond,
signed lower left and dated 1807,
the reverse inscribed,
oil on metal panel,
8¼" x 12¼",
in an acanthus decorated gilt frame.
See illustration

Provenance: Frederick Respinger of Basle, Switzerland, the Great Grandfather of the vendors.

£5,000-10,000



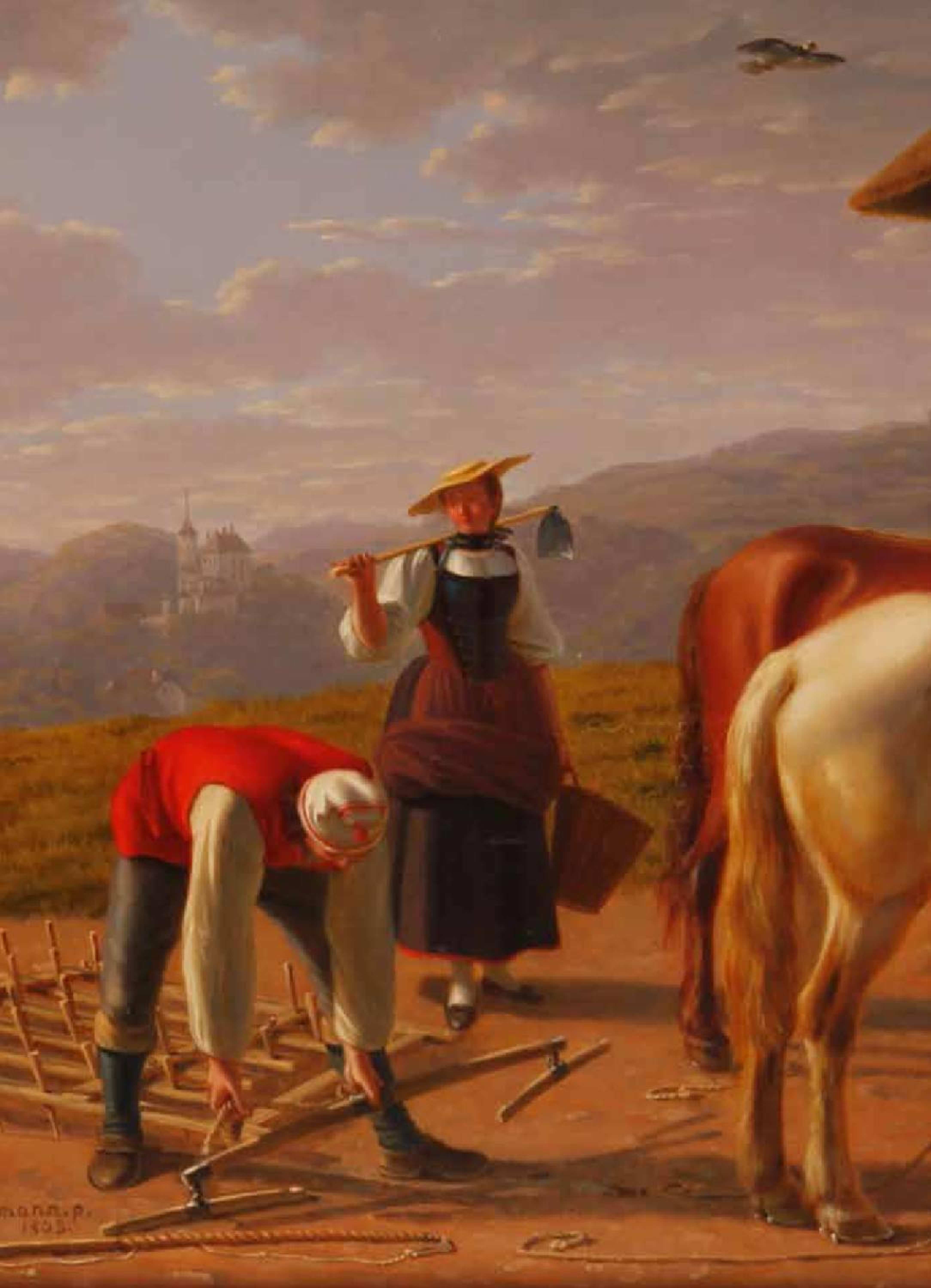


194 JOHANN JAKOB BIEDERMANN (1763-1830)

A woman and a man with two horses beside a dwelling
with a mountain landscape and church beyond,
signed lower left and dated 1808,
the reverse with an inscription,
oil on metal panel,
8½" x 12½",
in an acanthus decorated gilt frame.
See illustration

Provenance: Frederick Respinger of Basle, Switzerland, the Great Grandfather of the vendors.

£5,000-10,000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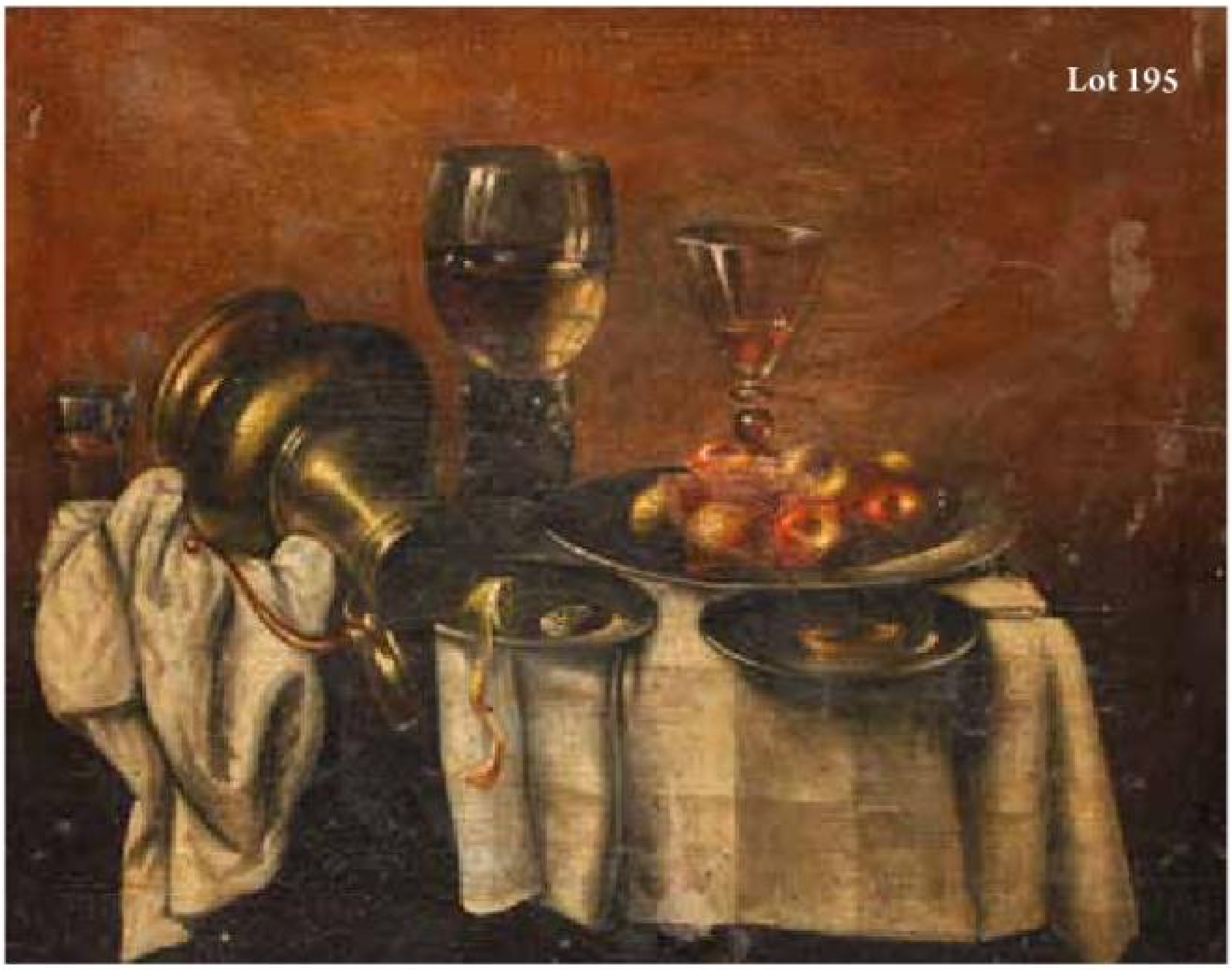
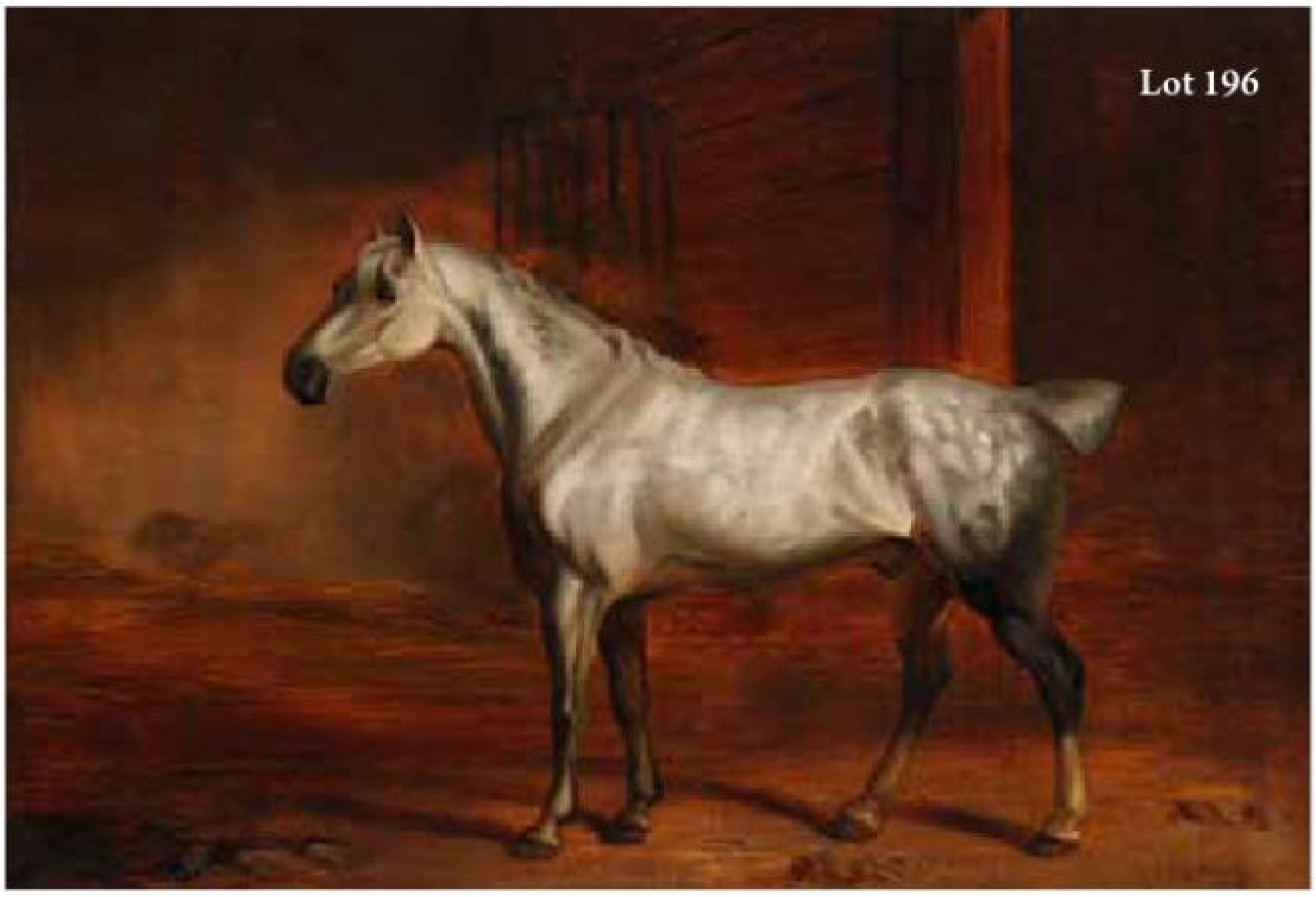




195 DUTCH SCHOOL, 16TH CENTURY (?)

A still life study of food and drinking glasses on a table,
oil on panel,
7½" x 9½".
See illustration

Provenance: Private collection, West Dorset.

£500-1,000

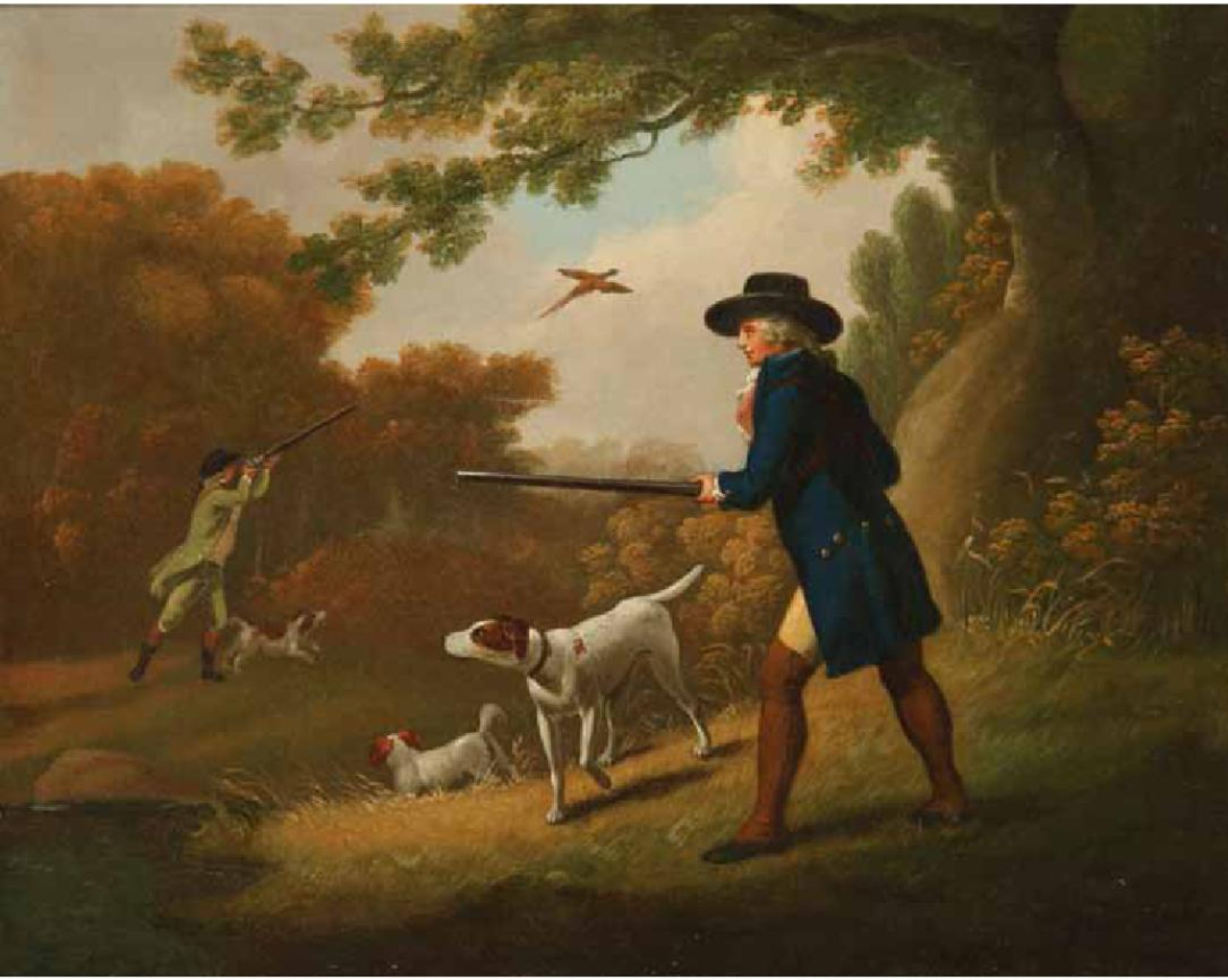
196 JOHN FREDERICK HERRING (PROBABLY SNR. 1795-1865)

A grey horse in a stable,
signed lower right,
oil on panel,
7½" x 10",
in a gilt foliate frame.
See illustration

Provenance: With Frost and Reed.

Private collection, East Dorset.

£1,000-2,000

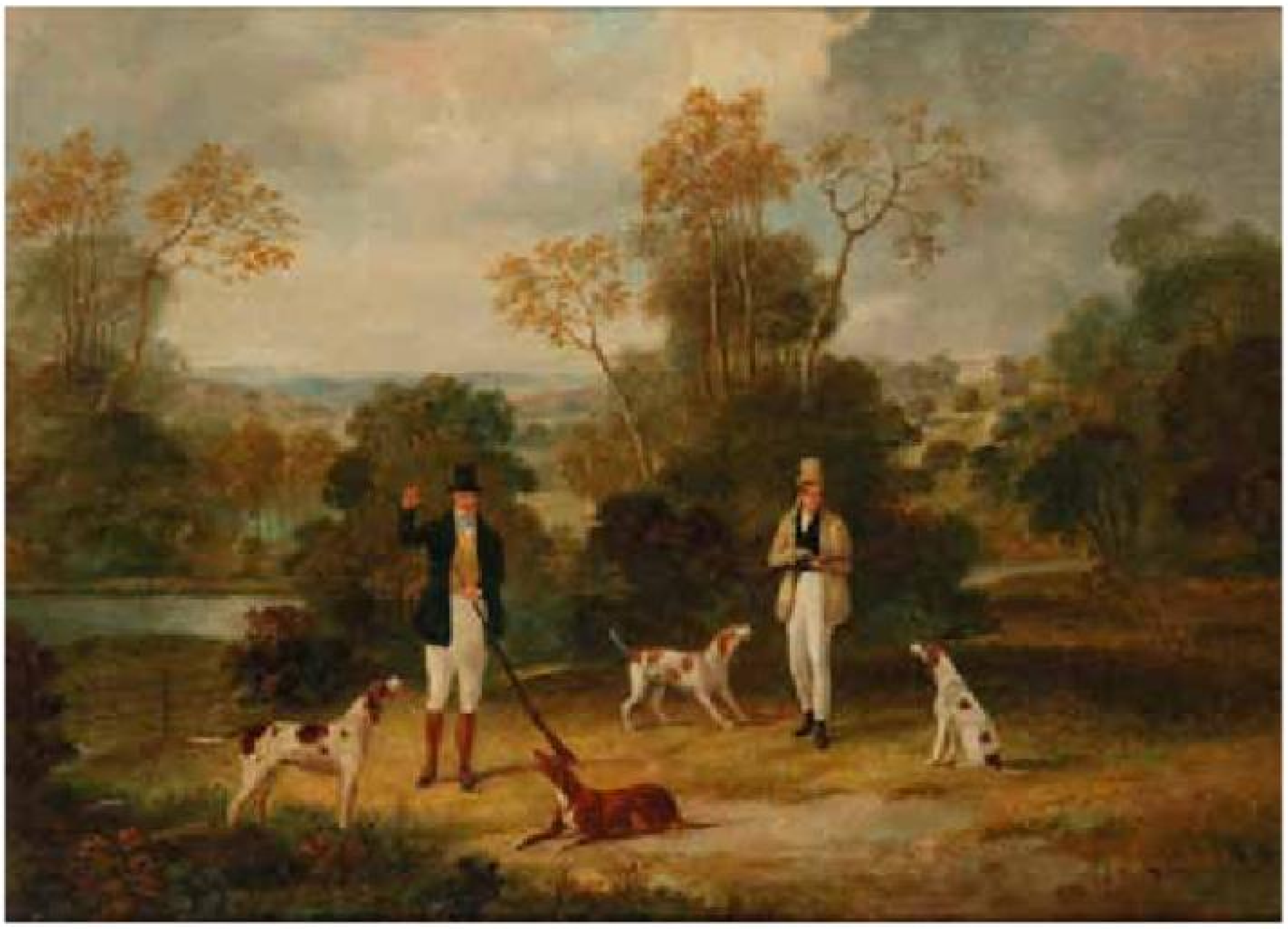


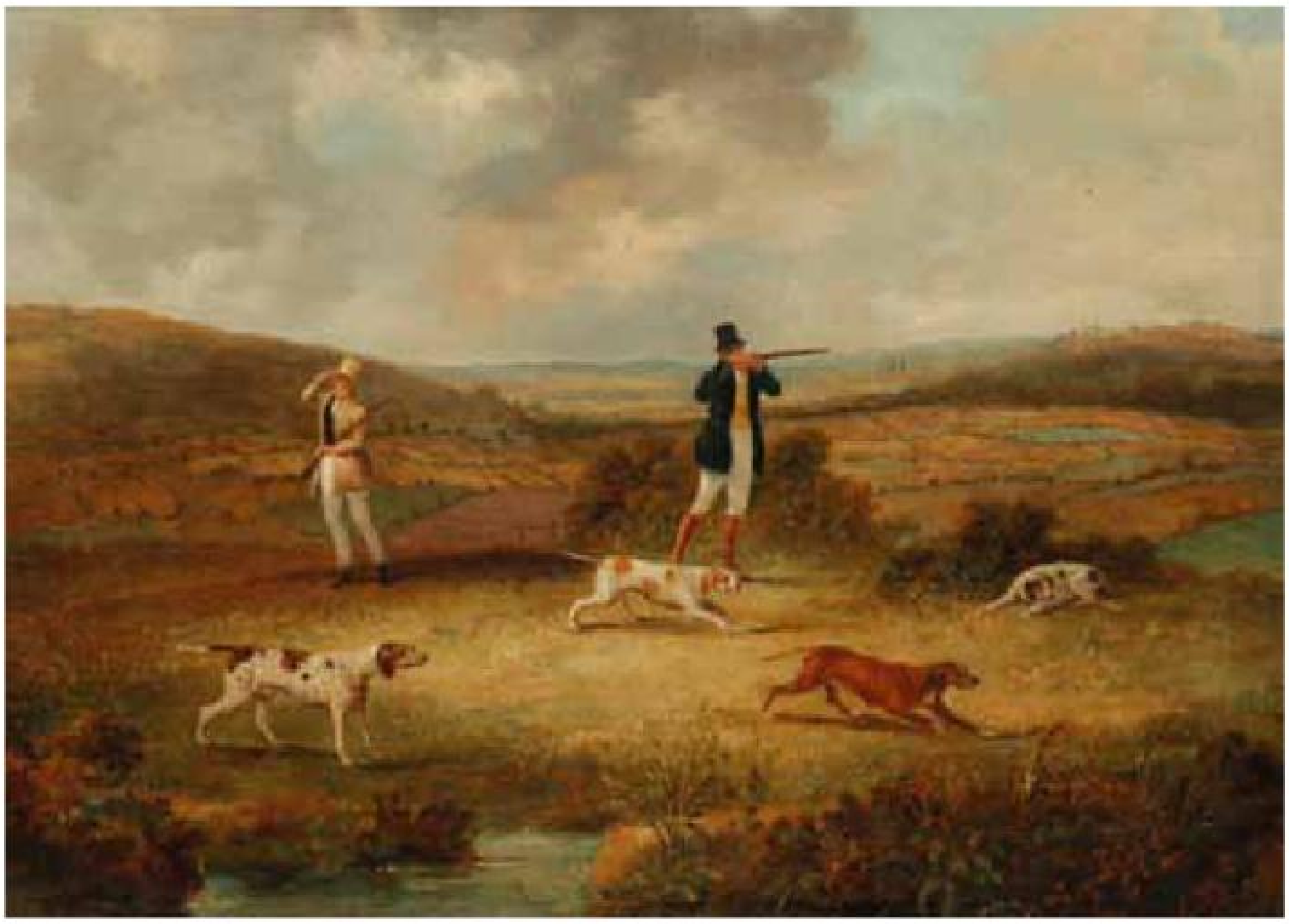
197 Ⓡ J** BRANSCOMB (19THC)

Gentlemen pheasant shooting,
oil on canvas,
12" x 17".
See illustration

Provenance: with Arthur Ackermann & Son Ltd.

£3,000-4,000





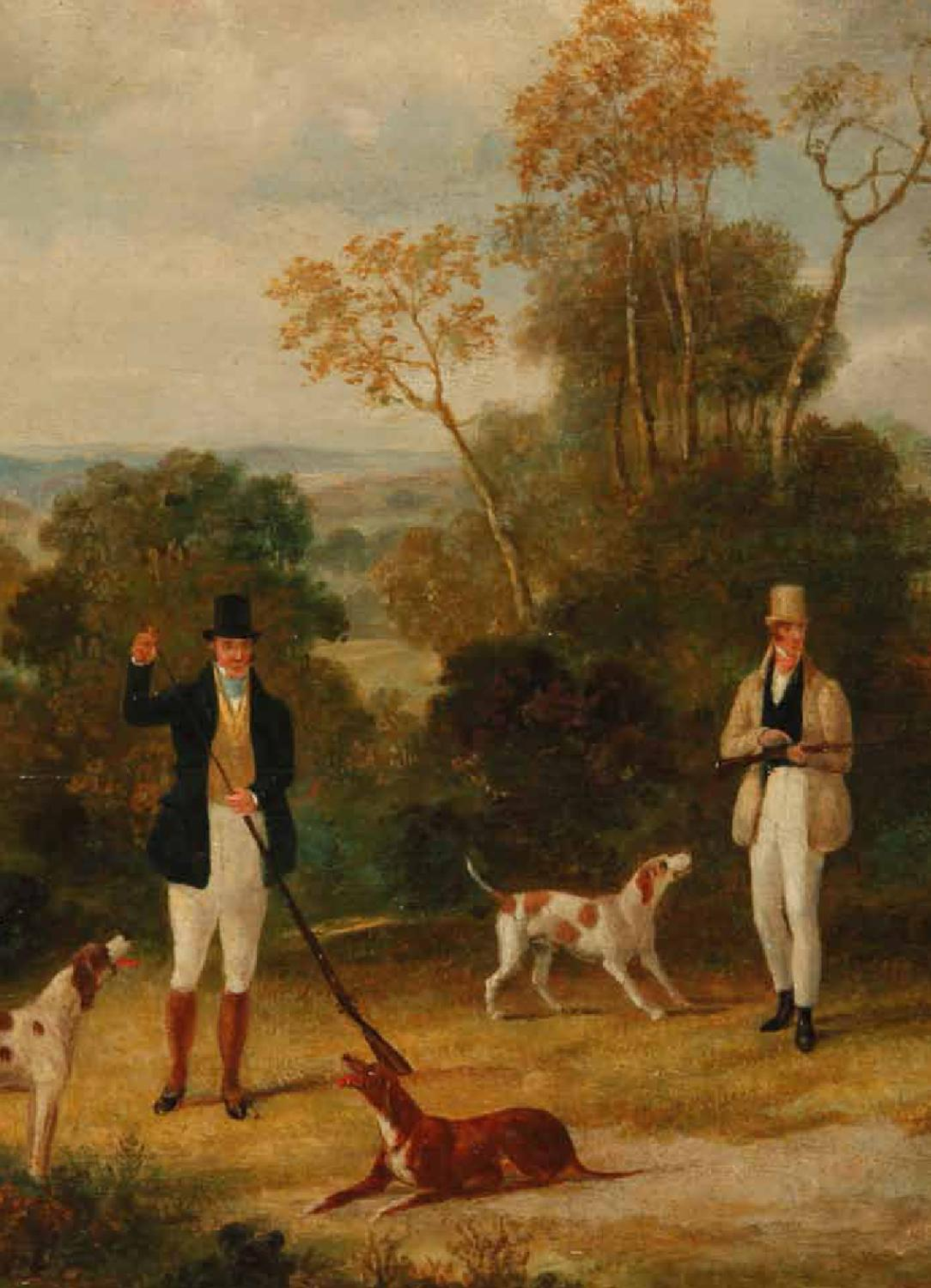
198 ® DEAN WOLSTENHOLME (PROBABLY SNR 1757-1837)

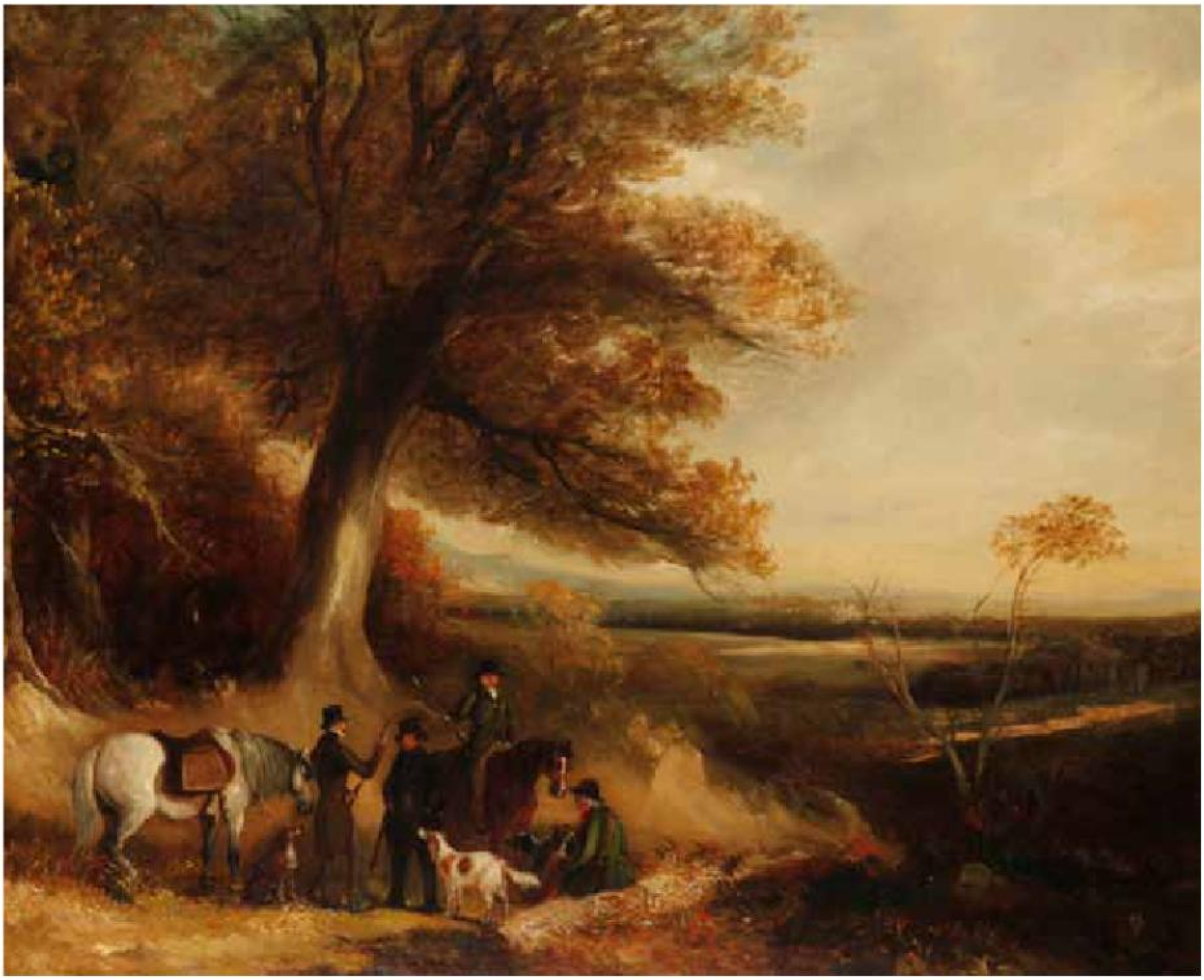
Shooting Scenes,
oil on panel,
a pair, old typed labels verso,
10" x 14".

See illustration

Provenance: Lord Hothfield, Appleby Castle, Westmorland.

£8,000-12,000



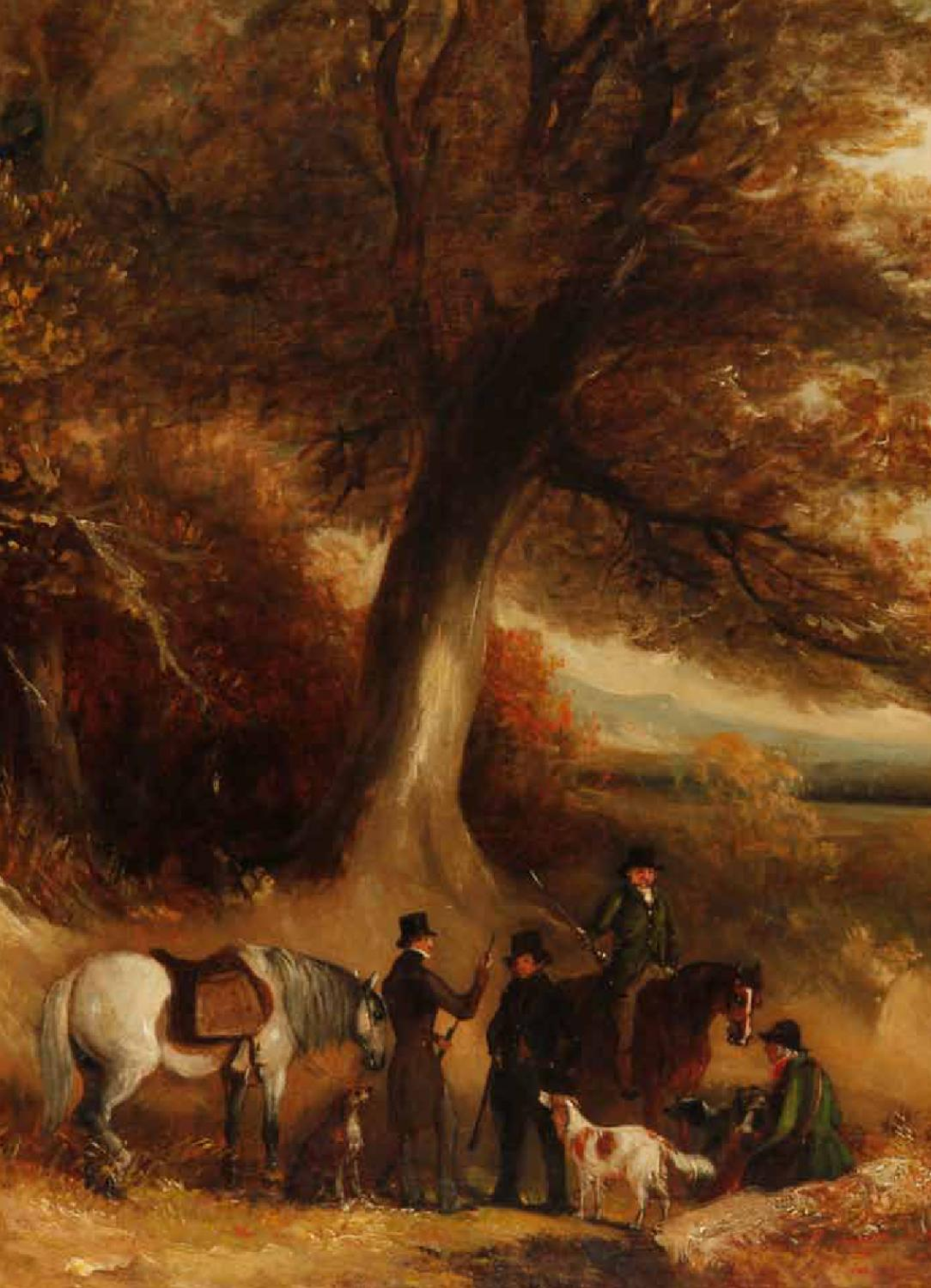


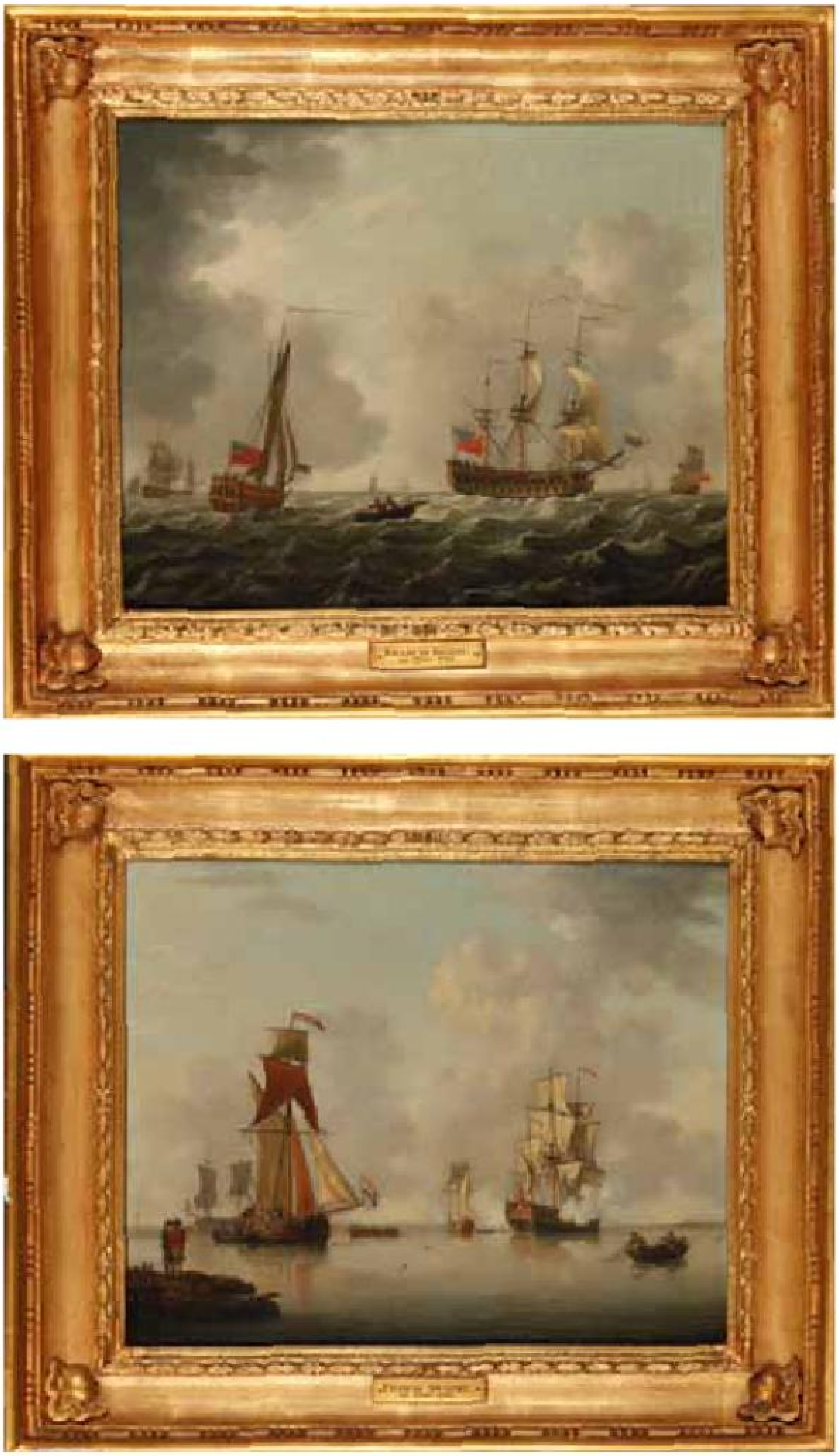
199 ® JOHN FERNELEY JNR (1815-1862)

The Shooting Party,
oil on canvas,
signed,
24" x 29".

See illustration

£8,000-10,000

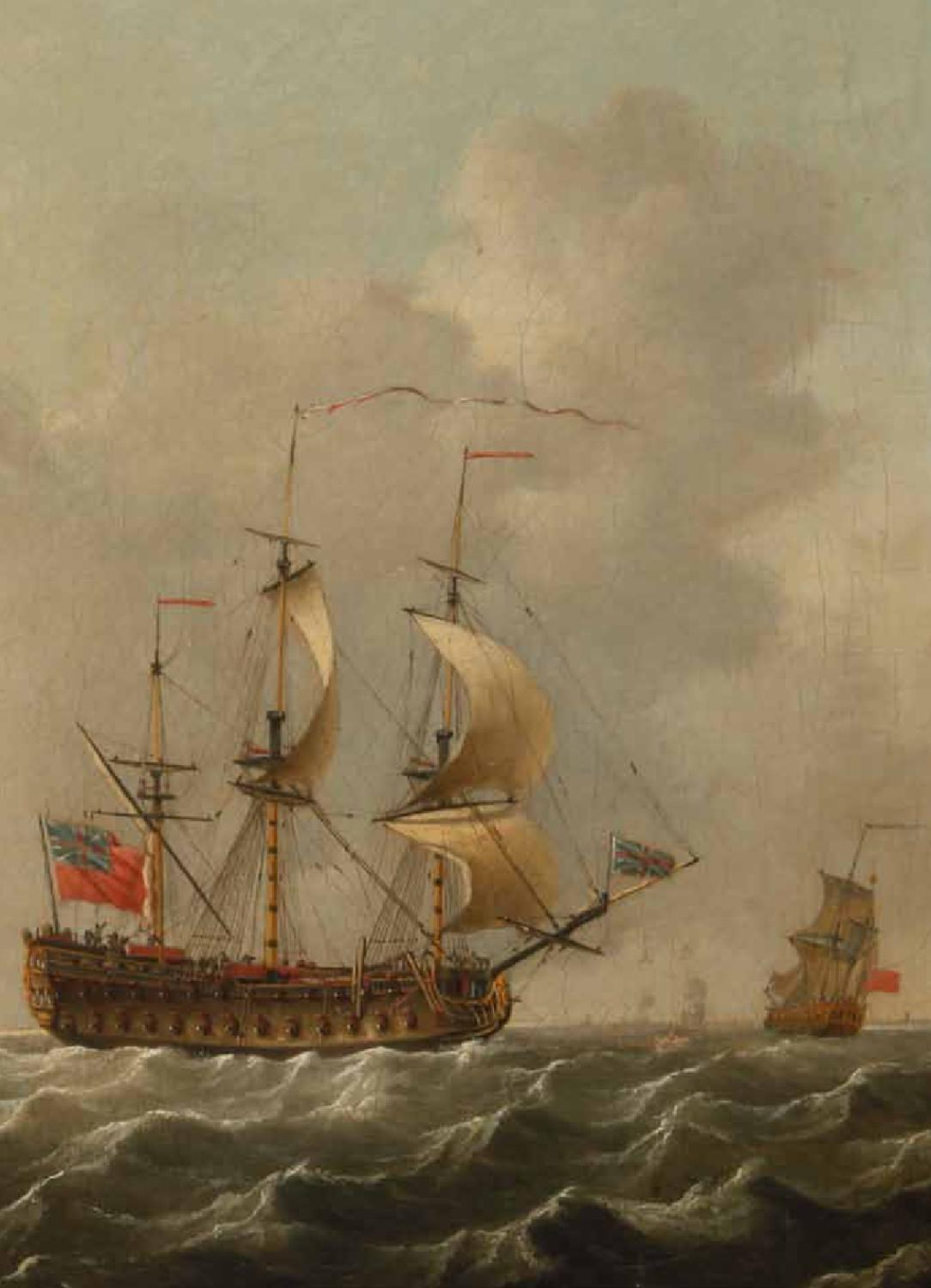


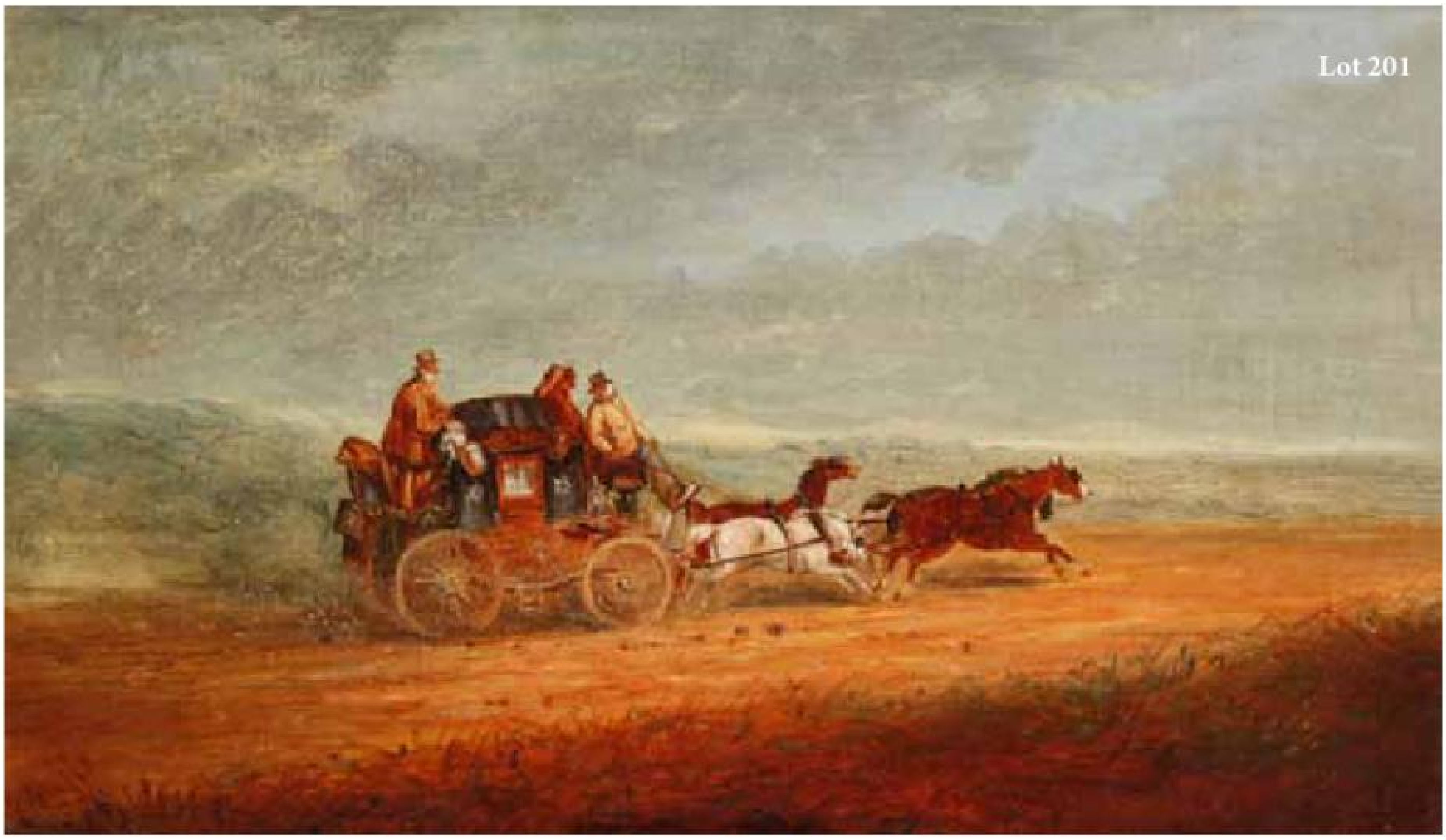


200 Ⓡ FRANCIS SWAINE (1720-1782)

Shipping becalmed and a man-o-war firing a salute, and
shipping in a breeze off the coast,
both signed,
oil on canvas,
a pair,
12¼" x 15½".
See illustration

£12,000-15,000





201 JOHN CHARLES MAGGS (1819-1896)

A coaching scene,
signed lower left,
8½" x 14".
See illustration

£150-300

202 FREDERICK WAGHORN (FL. 1880-1898)

A study of a terrier,
signed lower right,
oil on panel,
5" x 4½";
and a companion picture of a spaniel (2)

£100-200

203 W. FOWLER (19TH CENTURY)

A view of a ruined abbey in a landscape with figures in the foreground,
signed lower right and dated 1844,
oil on paper,
8½" x 13";
and a companion picture of a harvest scene (2)

£150-300

204 DAVID BATES (1840-1921)

'Above the Llugy near Capel Curig',
signed lower right,
also titled and signed on the reverse and dated 1902,
oil on board,
10" x 14"

£150-300

205 ATTRIBUTED TO FREDERICK WILLIAM WHITEHEAD (1853-1938)

Ponies in a field beside cottages,
signed lower right,
oil on panel,
7" x 11",
in a foliate gilt frame.

£200-400

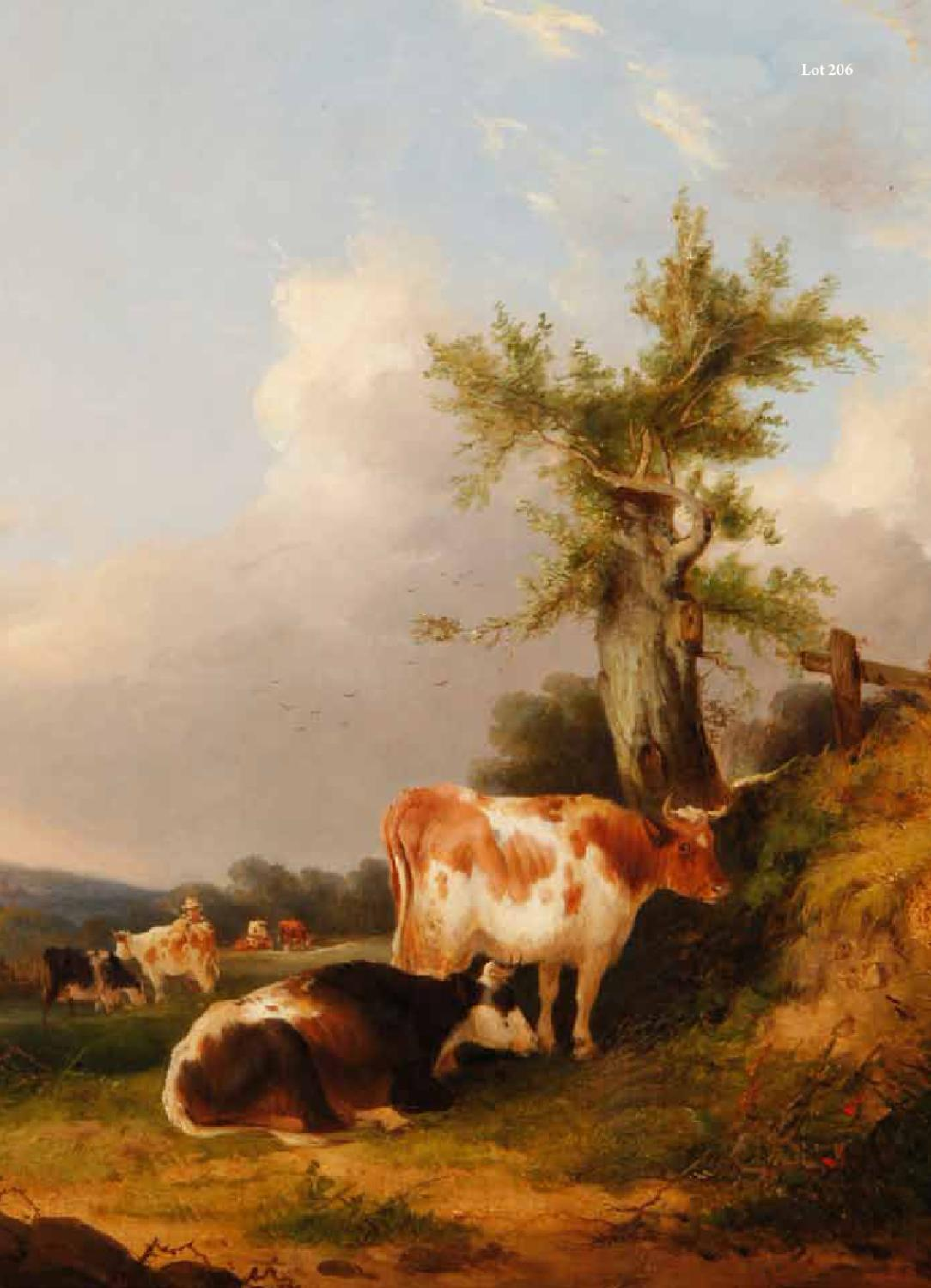
206 WILLIAM J. SHAYER (1811-1892)

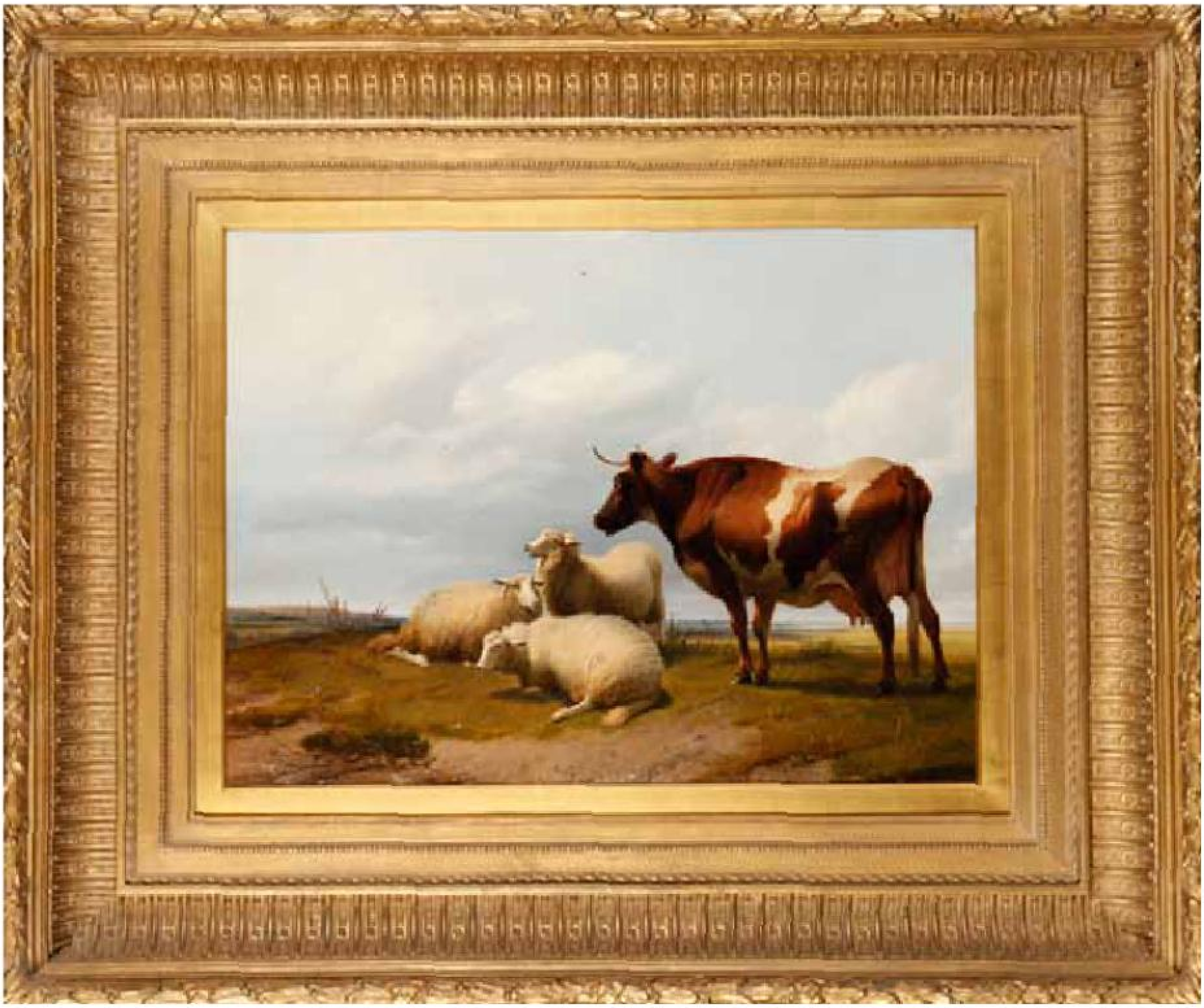
Cattle at rest beside a tree in an open landscape,
signed lower left,
oil on panel,
26" x 21½",
in an ornate gilt frame.
See illustration

Provenance: Private collection, Dorset.

£3,000-5,000

Lot 206



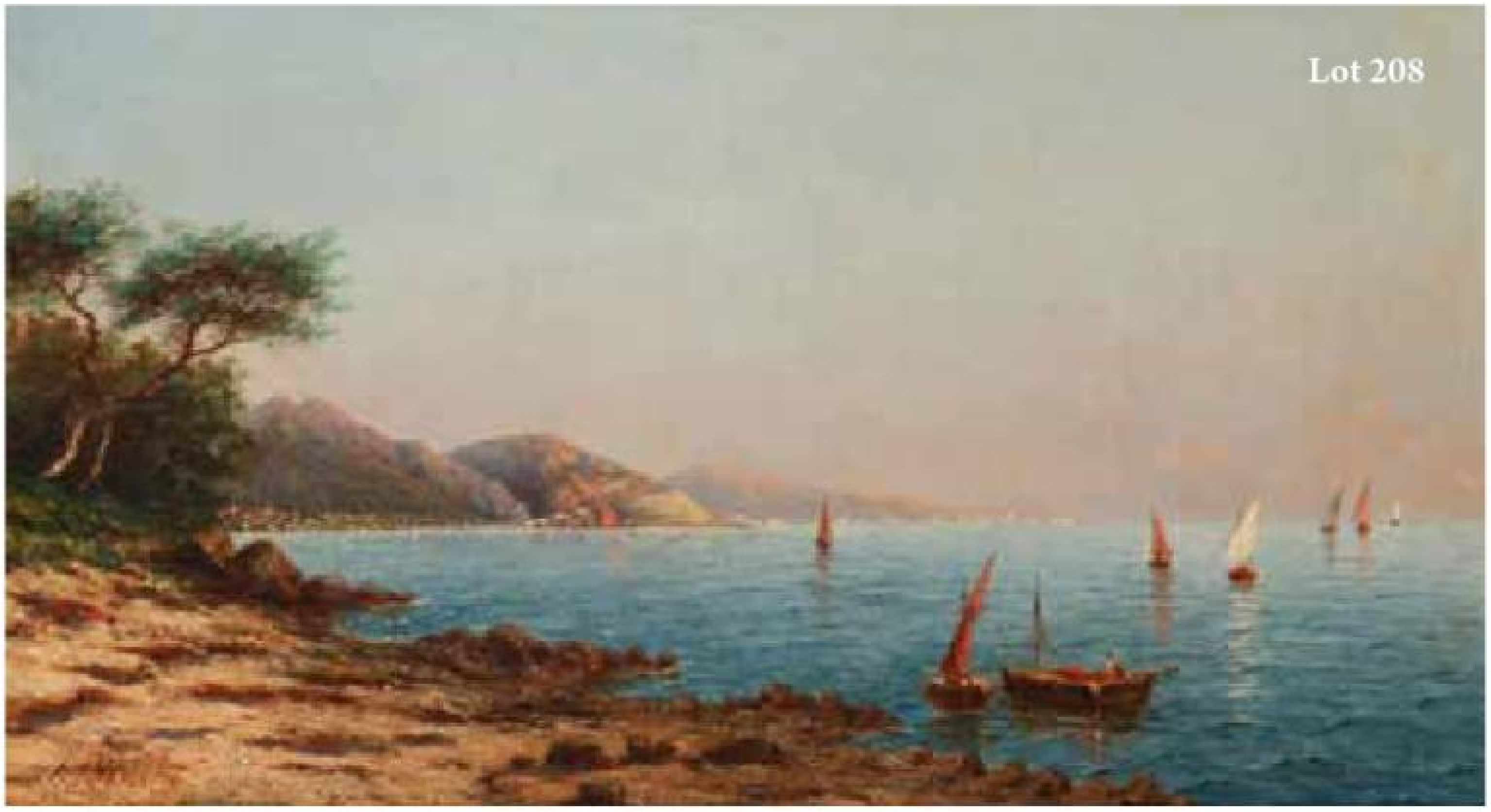


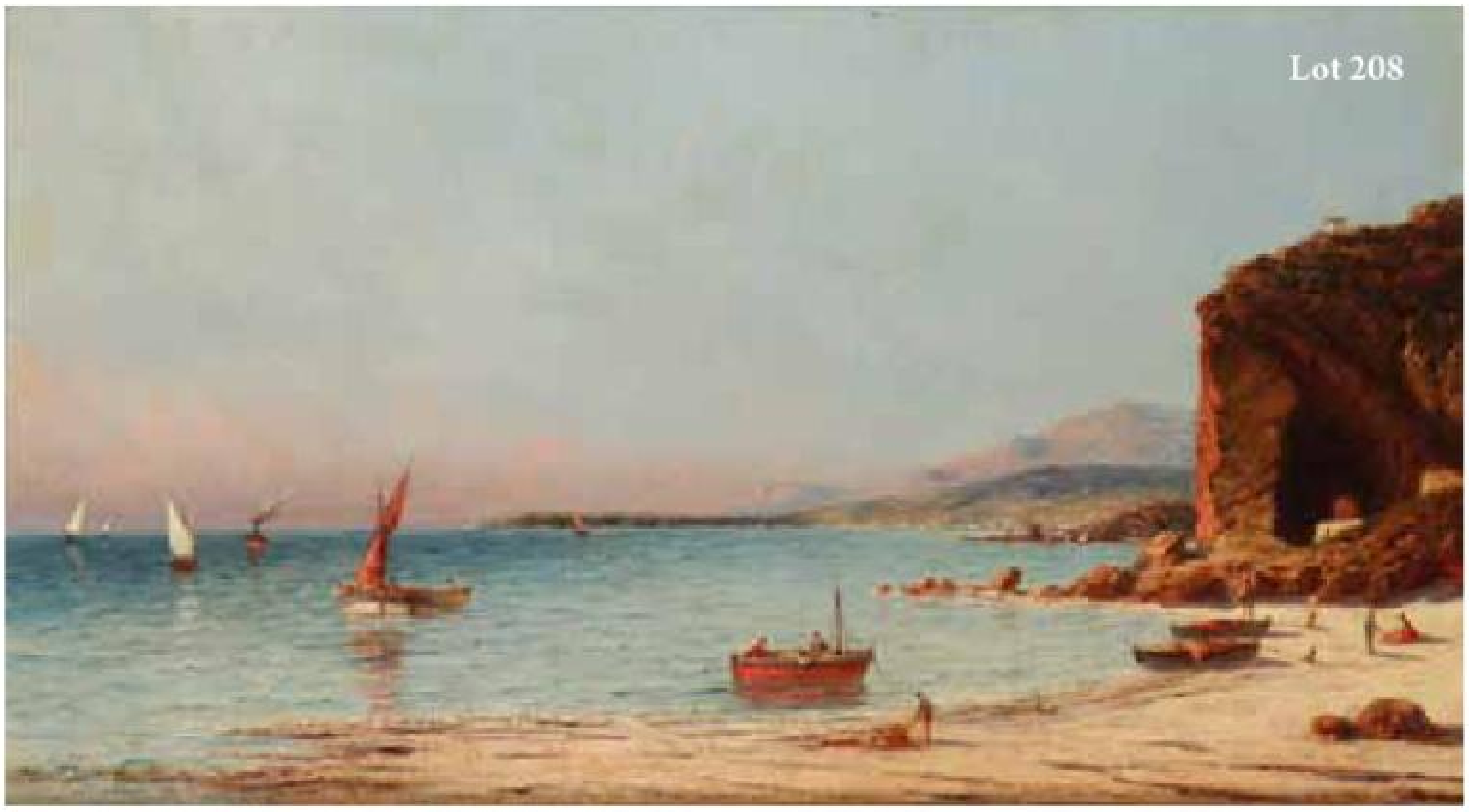
207 THOMAS SIDNEY COOPER RA
(1803-1902)

A cow and three sheep in an open landscape,
signed lower left,
18" x 24",
in a classical gilt frame.
See illustration

Provenance: Private collection, Dorset.

£8,000-15,000





208 EUGENE BOUCHE (19TH CENTURY)

Fishing vessels off a Mediterranean coastline,
a pair,
signed lower left,
oil on canvas,
13½" x 24",
in period gilt foliate frames (2).
See illustration

Provenance: Private collection, Oxfordshire.

£800-1500

209 ENGLISH SCHOOL, 19TH CENTURY

A barge under full sail with land beyond,
oil on canvas,
25" x 30",
in a gilt foliate frame

£300-600

210 ENGLISH SCHOOL, 19TH CENTURY

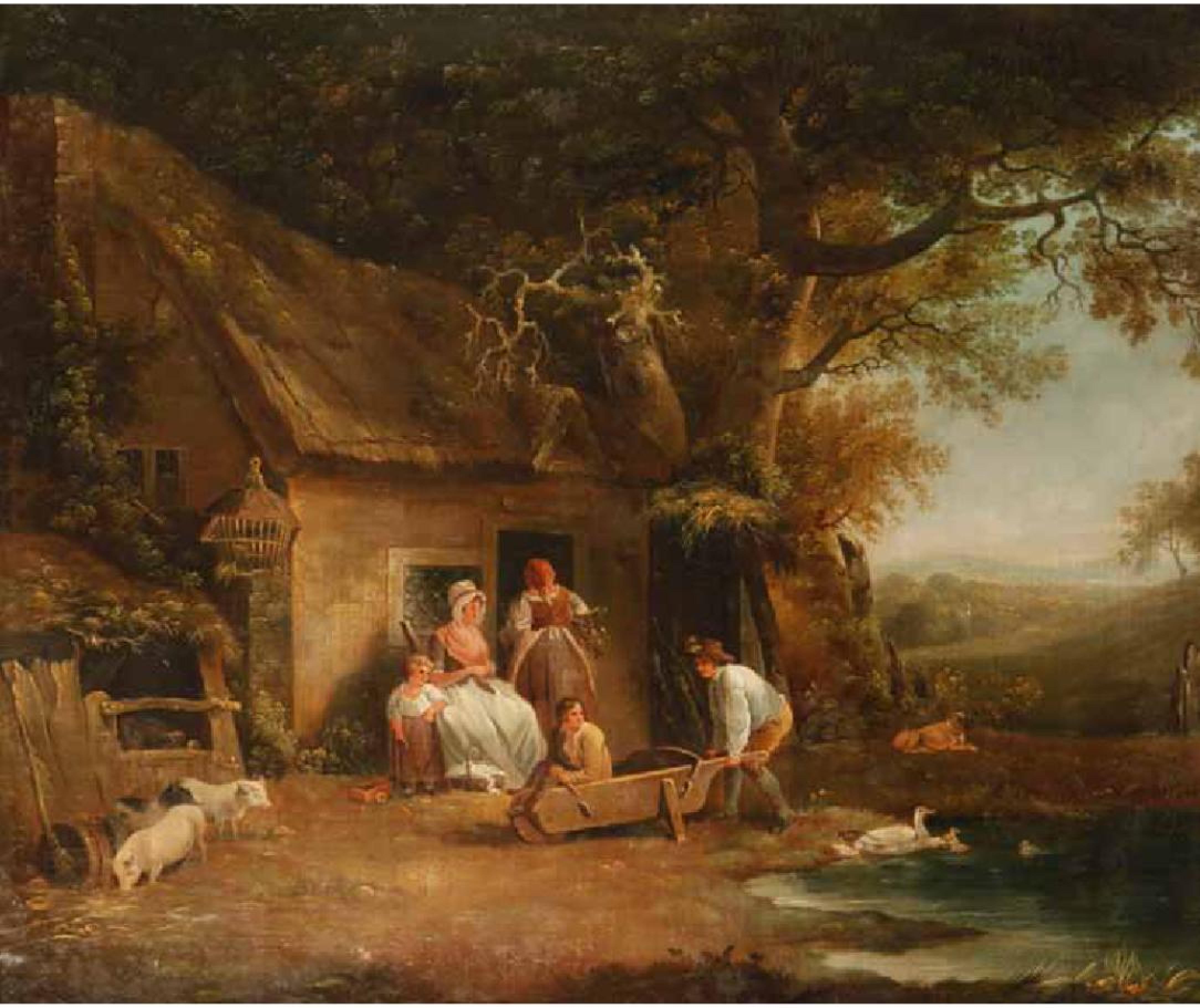
Figures beside a cottage in a wooded landscape,
oil on canvas,
20" x 24"

£300-600

211 FOLLOWER OF ALBERT GOODWIN

A field with a village beyond, bearing signature lower right,
oil on canvas,
24" x 40"

£100-200

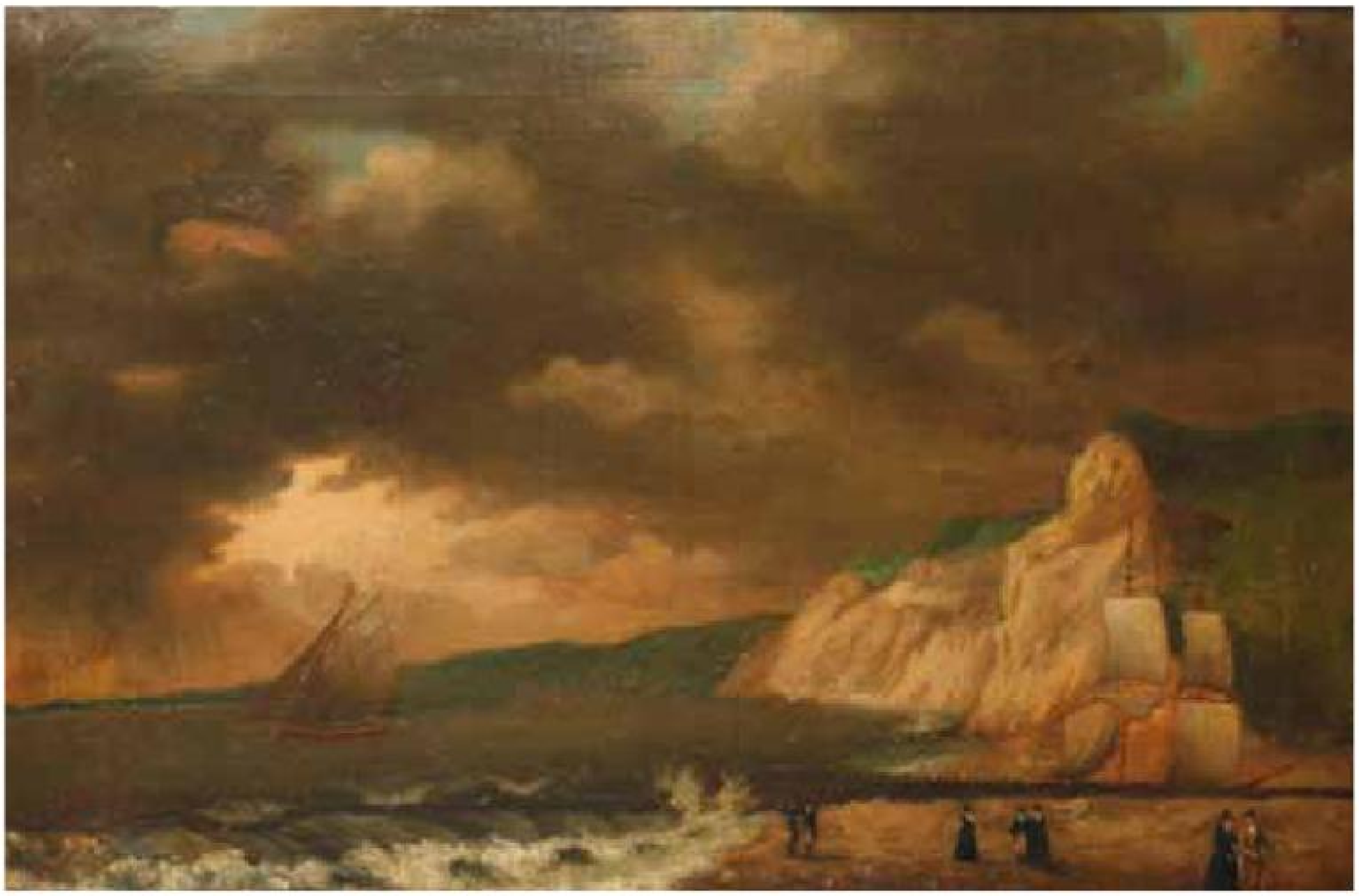


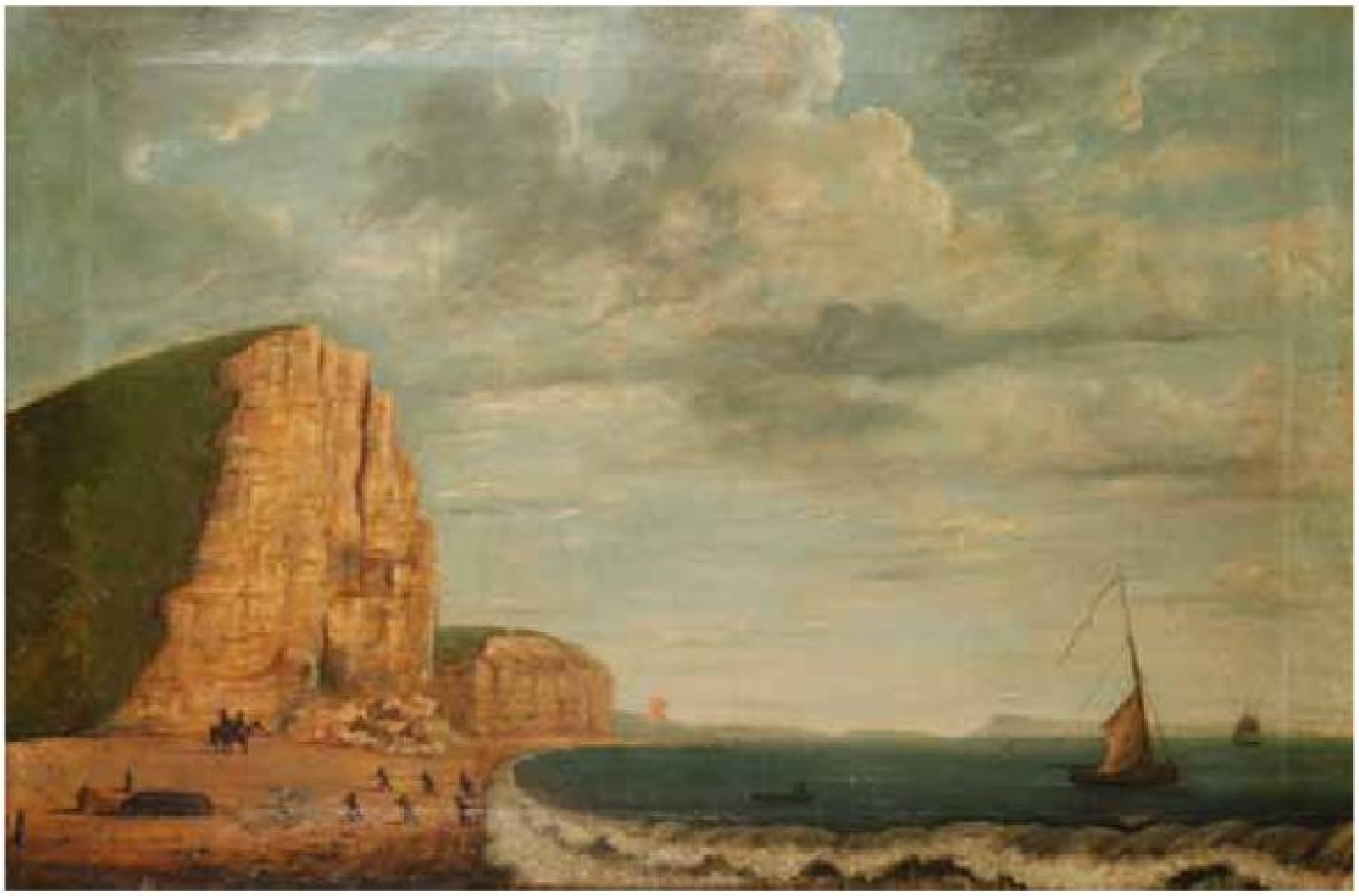
212 FOLLOWER OF GEORGE MORLAND (1763-1804)

A family beside a cottage with farm animals and a
landscape beyond,
oil on canvas,
25" x 30",
in a parcel-gilt foliate frame.
See illustration.

Provenance: Private collection, West Dorset.

£2,000-4,000



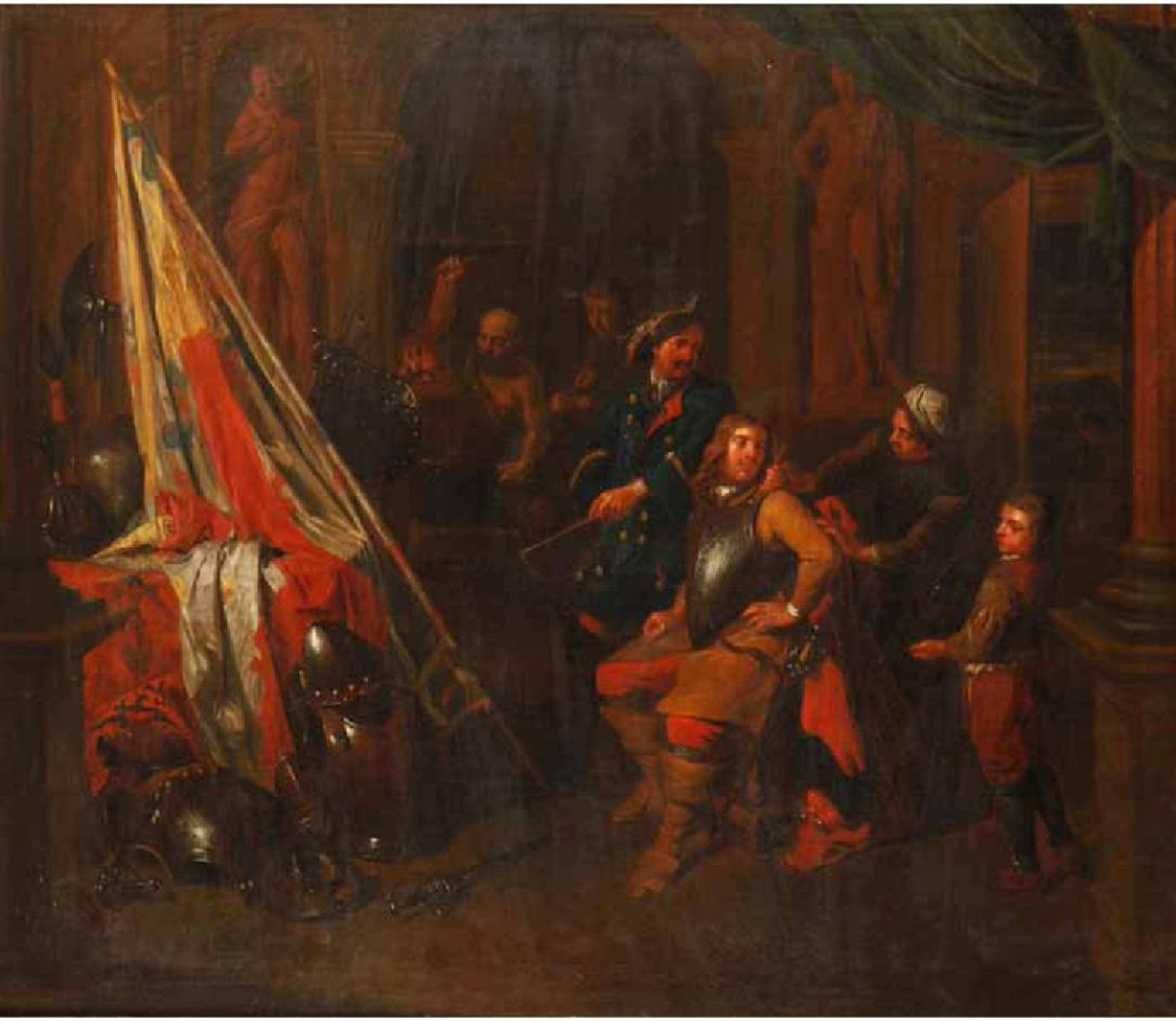


213 ENGLISH PRIMITIVE SCHOOL, 19TH CENTURY

A pair of studies depicting the East and West Cliffs, West Bay, Dorset,
oil on canvas,
20" x 30" (2).
See illustration

Provenance: Private collection, West Dorset.

£800-1,500

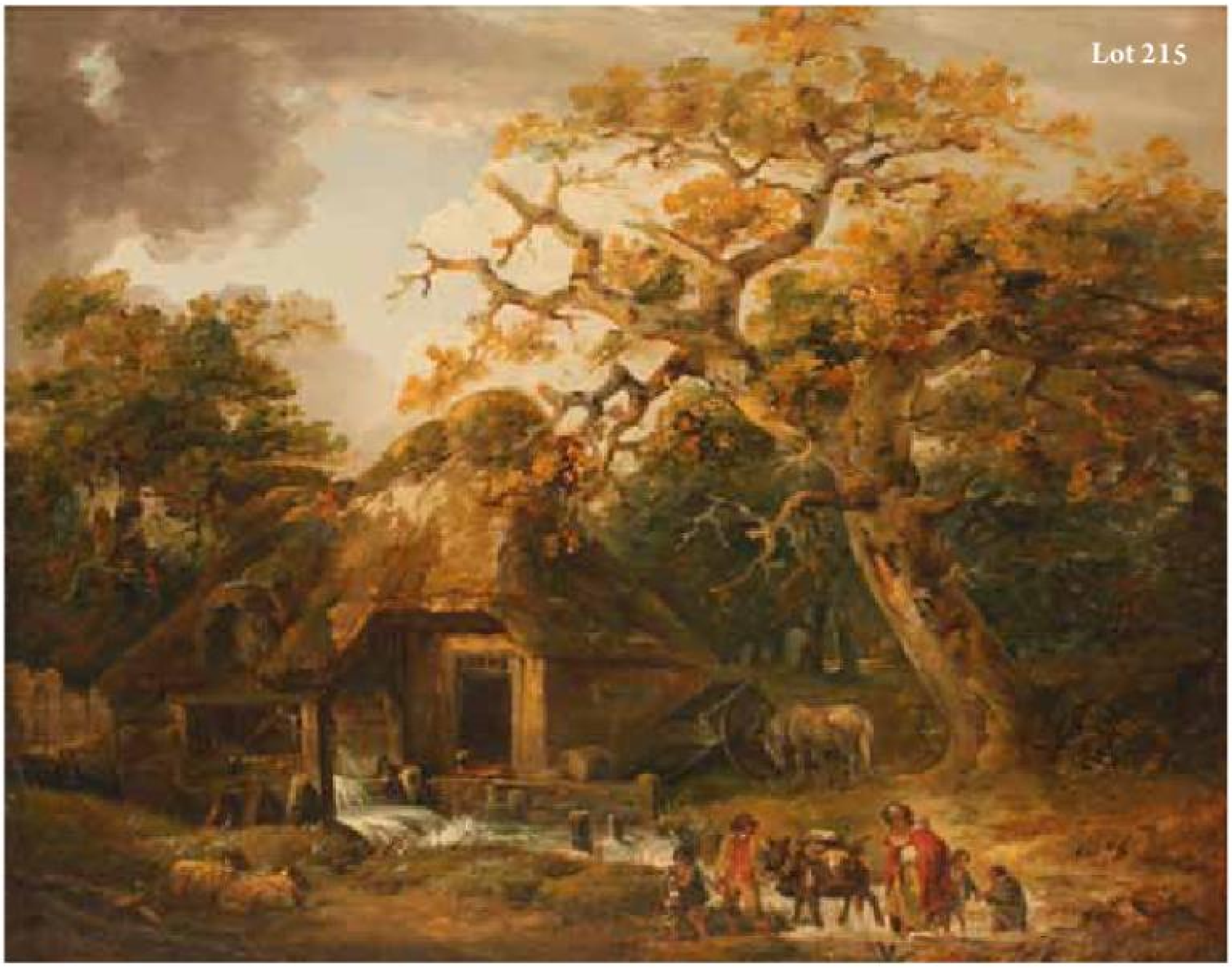


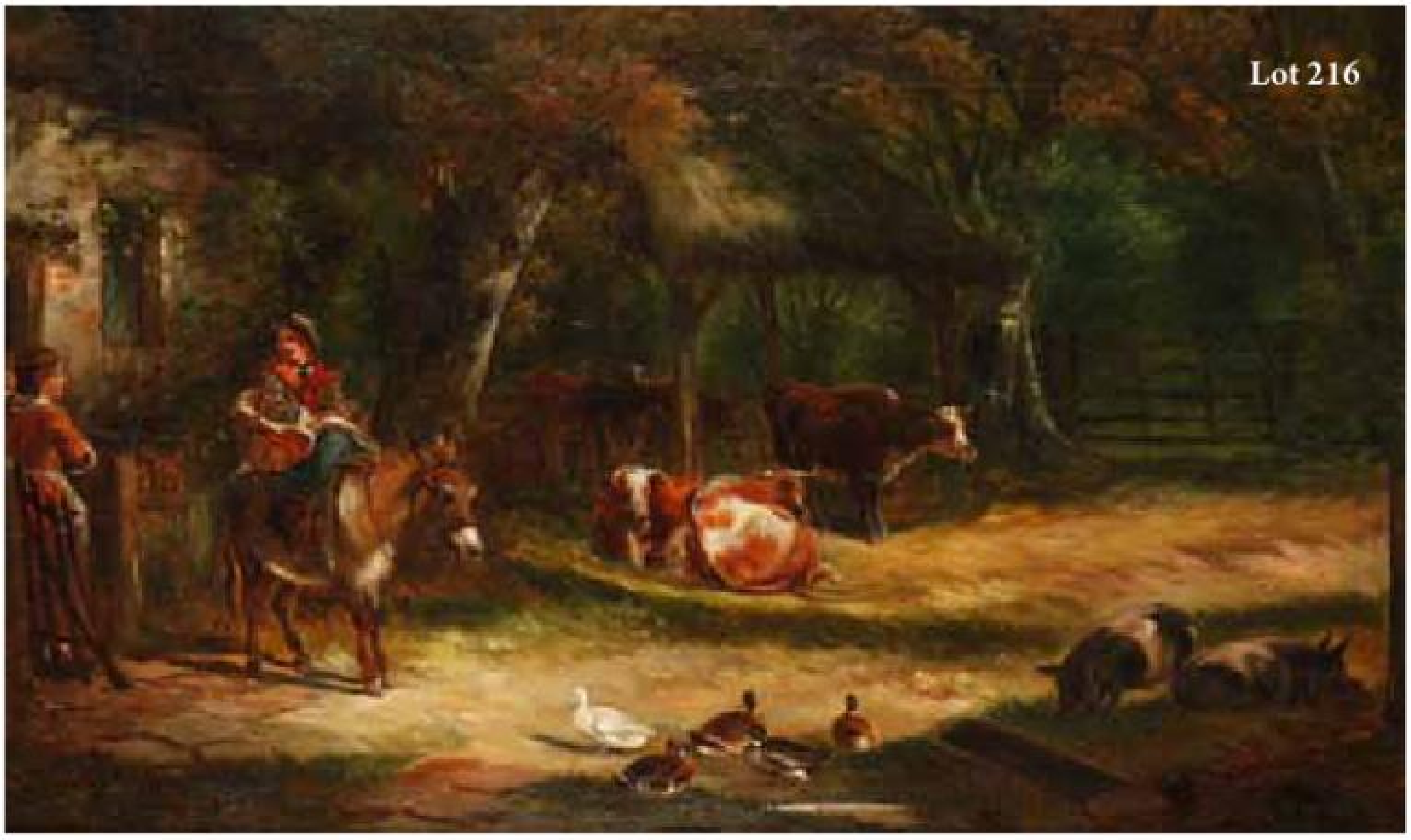
214 BALTHASAR VAN DEN BOSSCHE (1681-1715)

The interior of an armoury with a soldier being fitted and various attendants,
oil on canvas,
20½" x 24".
See illustration

Provenance: Private collection, West Dorset.

£3,000-5,000





215 ATTRIBUTED TO GEORGE MORLAND (1763-1804)

A family crossing a ford beside a water mill in a wooded landscape, oil on canvas, 17½" x 21½".

See illustration

Provenance: Private Collection, Hampshire.

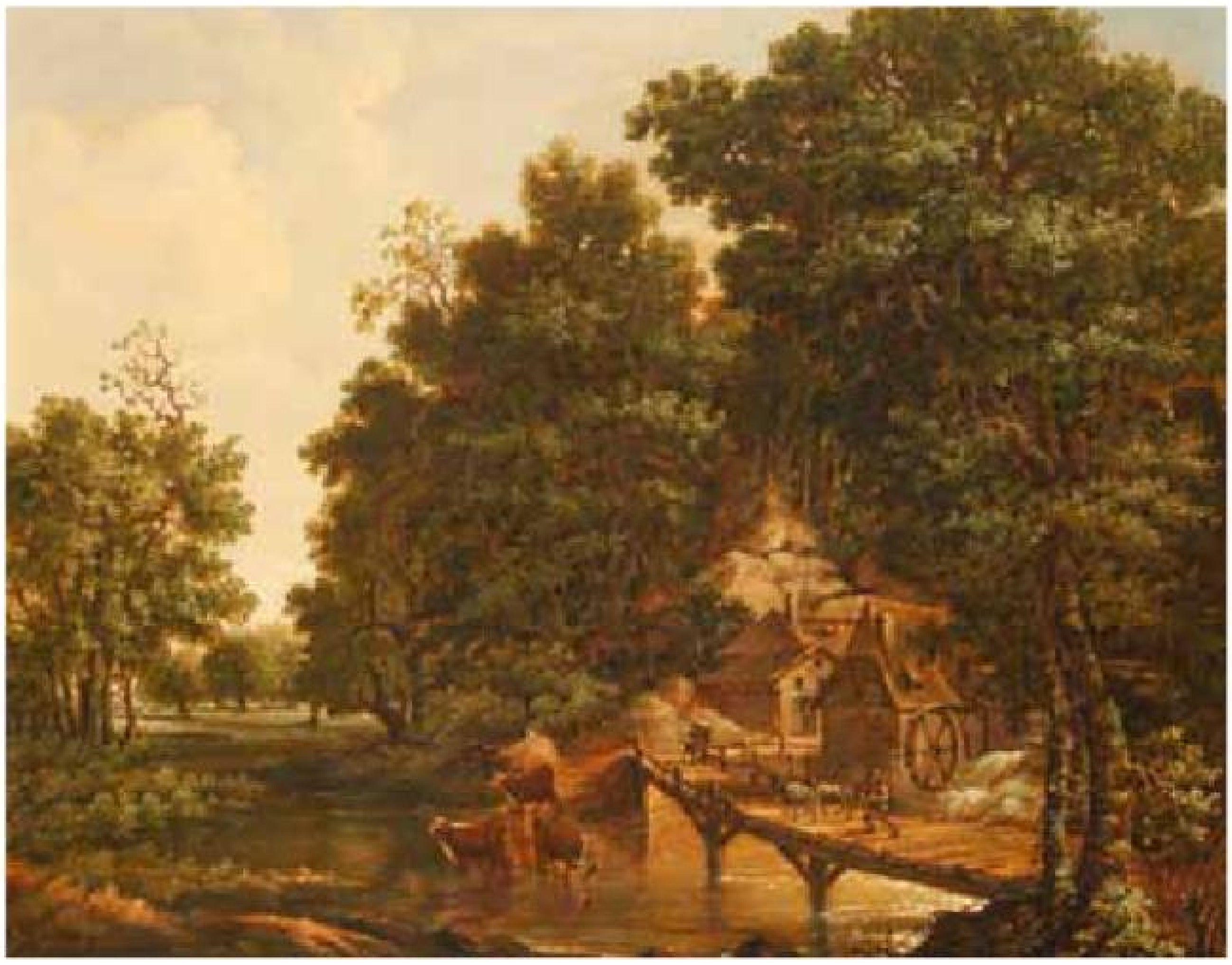
£1,000-2,000

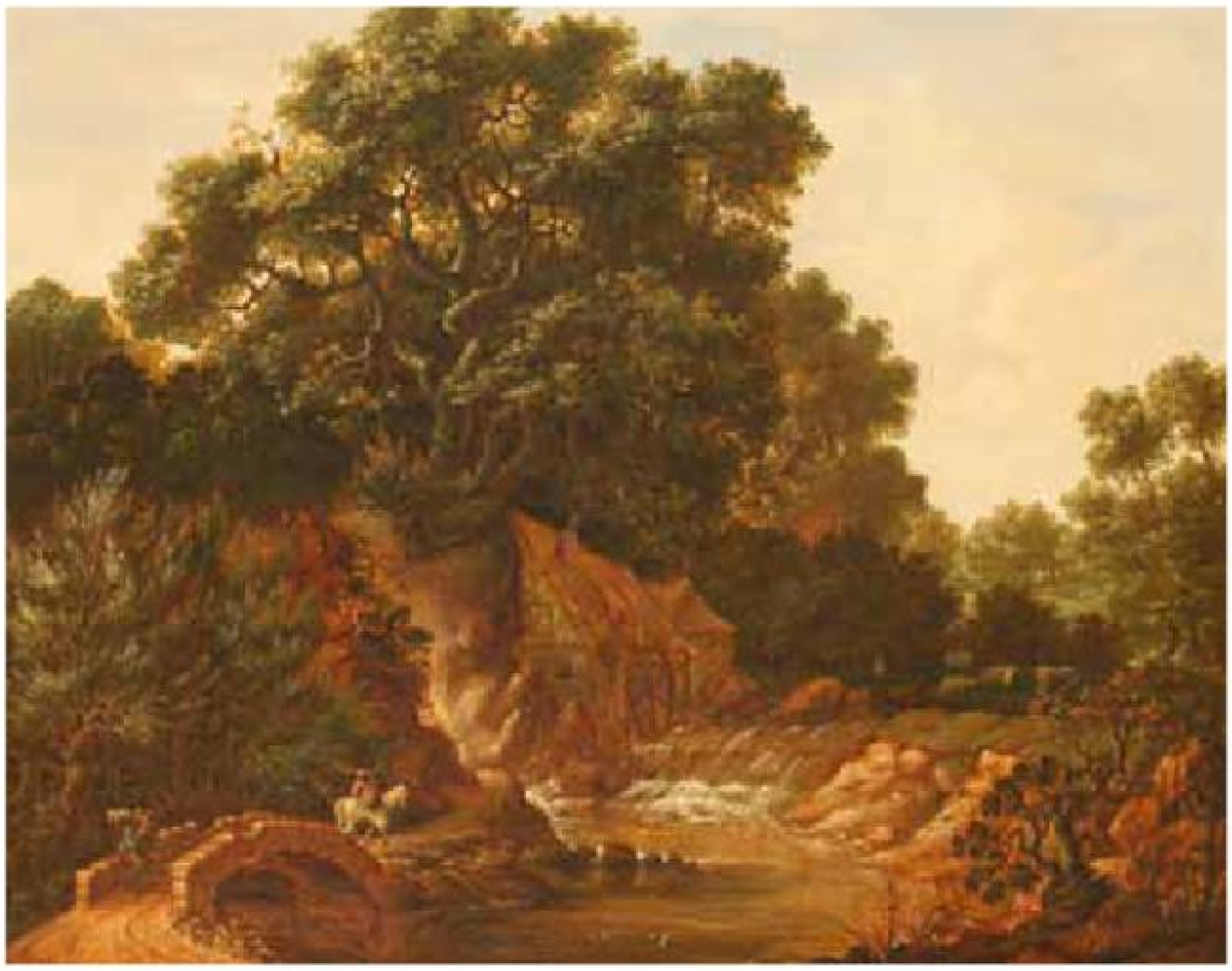
216 CHARLES SHAYER (1826-1914)

A farmyard scene with livestock and figures beside a cottage,
signed lower left,
oil on canvas,
18" x 29½",
in a gilt frame.

See illustration

£1,000-2,000





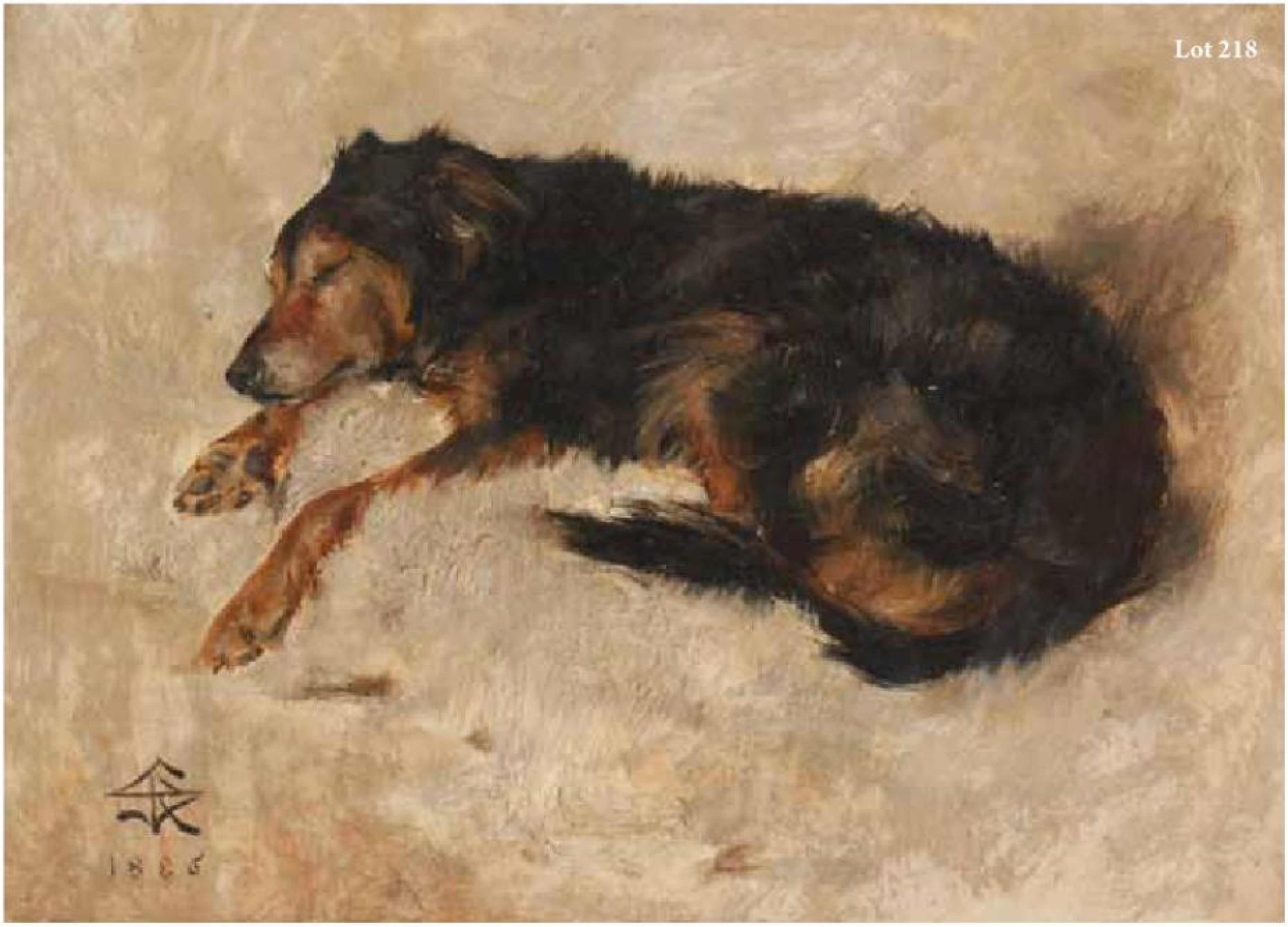
217 G KNAIP (?), 19TH CENTURY

Figures crossing a bridge beside a water mill with cattle beside, in a wooded landscape,
signed lower left and dated 1831,
oil on metal panel,
17½" x 22";
and a companion picture of figures crossing a bridge beside a weir (2).

See illustration

Provenance: Private Collection, North Dorset

£500-1,000


Lot 218

218 ENGLISH SCHOOL, 19TH CENTURY

A study of a sleeping dog, signed with monogram lower left and dated 1886,
oil on panel,
7" x 9".

See illustration

£200-300

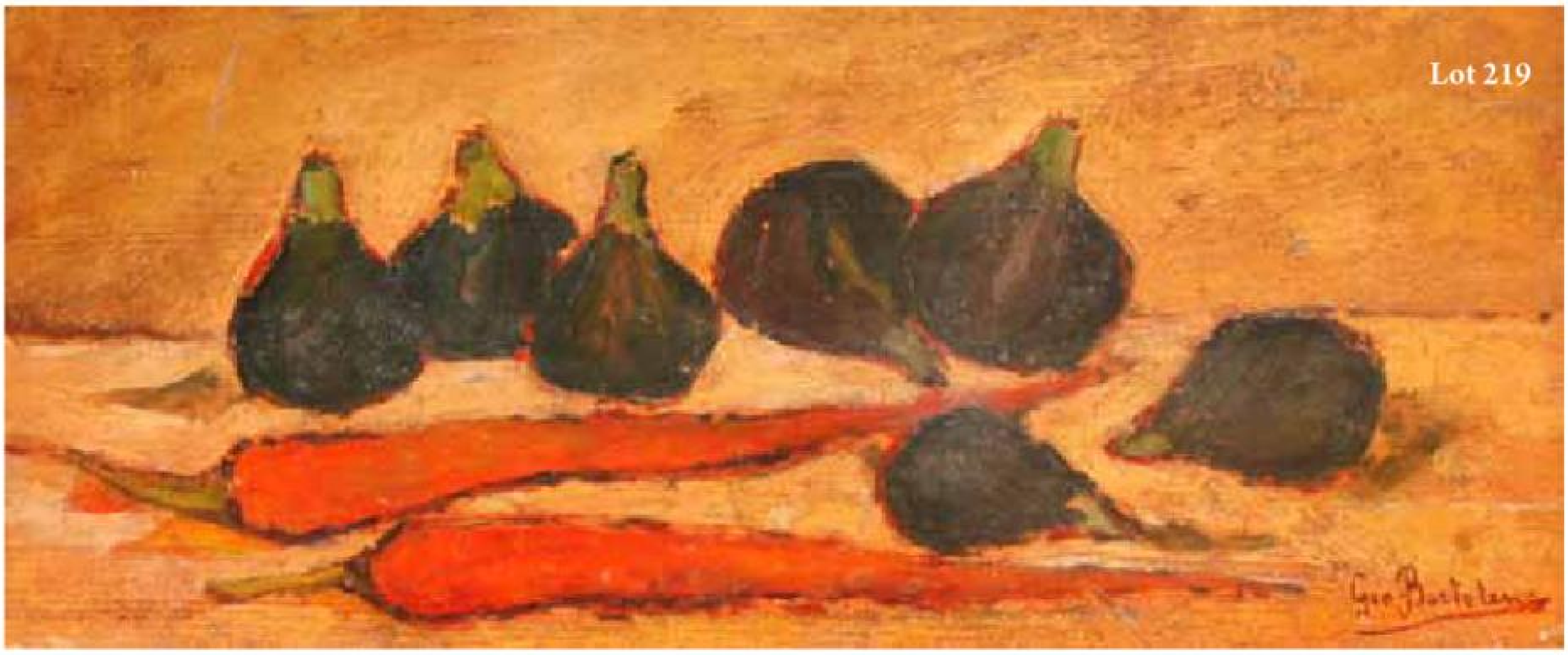
219 ▲ GIOVANNI BARTOLENA (1866-1942)

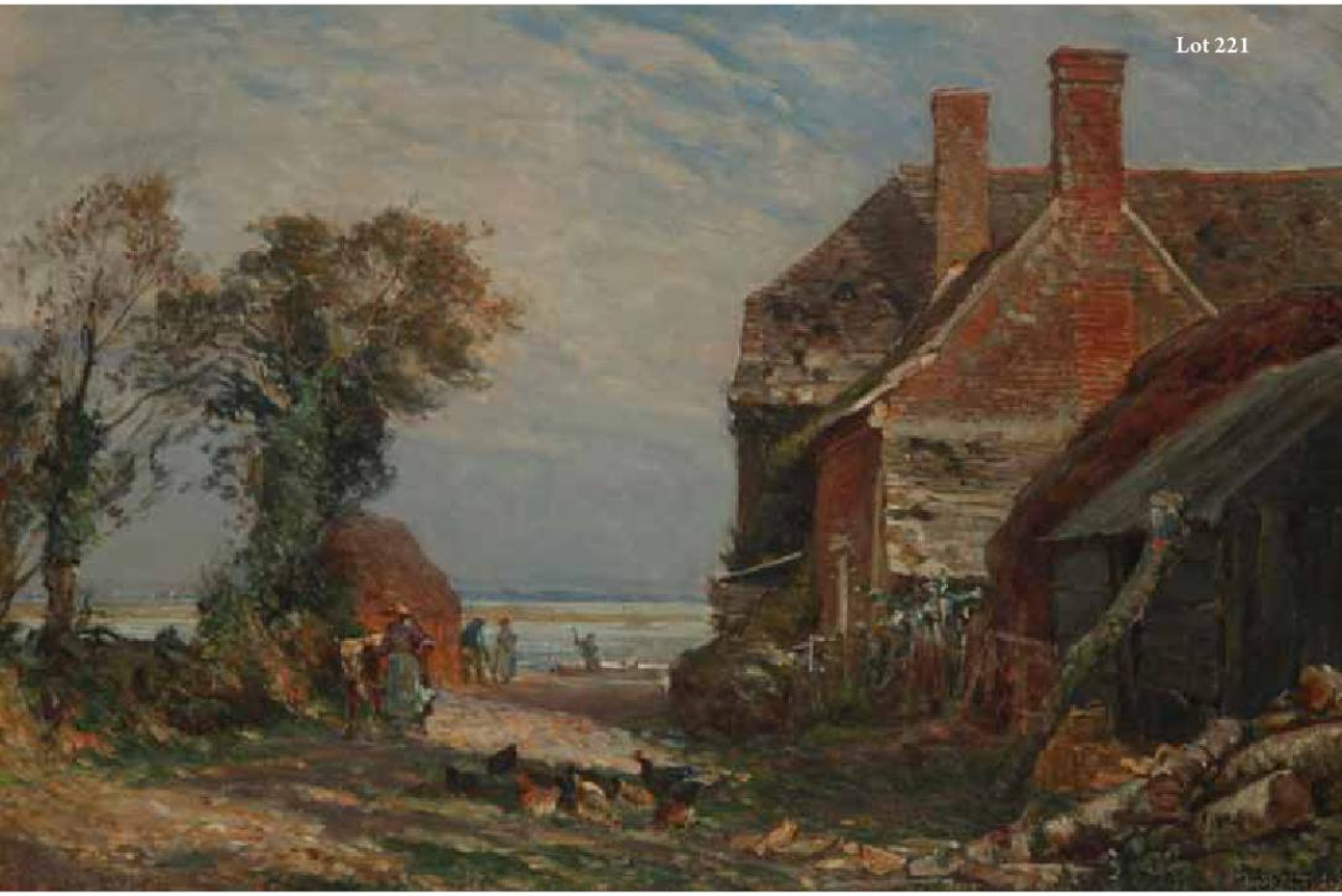
A still life study of figs and carrots,
signed lower right,
oil on panel,
9" x 19".

See illustration

Provenance: Private Collection, West Dorset.

£1,000-2,000


Lot 219



Lot 221

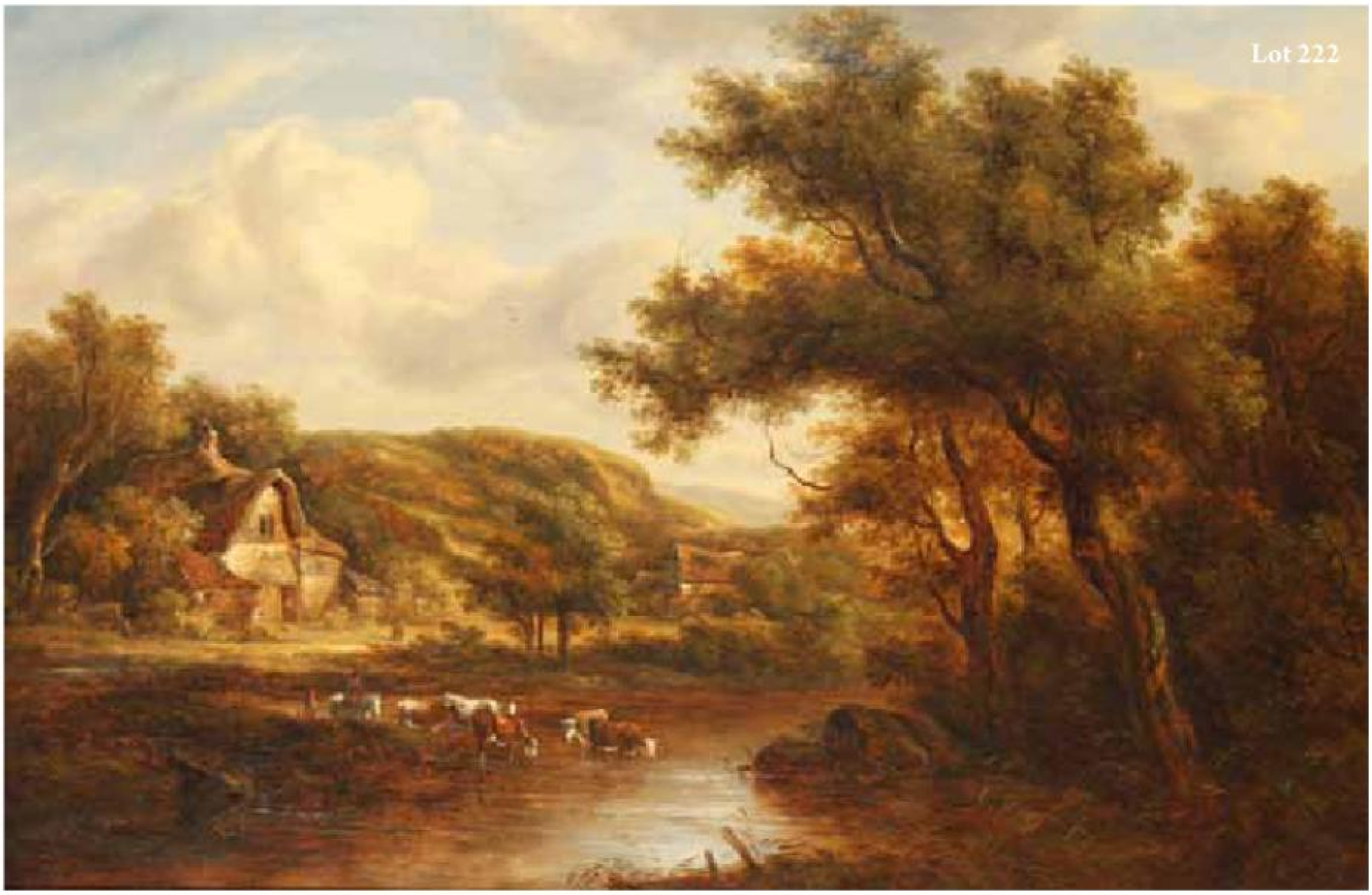
220 DUTCH SCHOOL, 19TH CENTURY
A family group eating outside buildings with a landscape beyond,
old labels verso,
oil on canvas,
14" x 13"

£300-600

221 FREDERICK WHITEHEAD (1853-1938)
'Cottages on Poole Harbour',
signed lower right and with artist's label verso,
oil on canvas,
20" x 30",
in a period gilt foliate frame.
See illustration

Provenance: Private Collection, West Dorset.

£1,000-2,000



222 Ⓡ RICHARD HILDER (1813-1852)

Cattle watering beside a cottage in a wooded landscape,
oil on canvas,
20" x 30".
See illustration

Provenance: Glenalmond House, Perthshire.

£1,00-1,500

223 J WILSON, LATE 19TH/EARLY 20TH CENTURY

A schooner under full sail,
signed lower left,
oil on canvas,
32" x 18"

£200-400

224 ENGLISH SCHOOL, LATE 19TH/EARLY 20TH CENTURY

Sail and steam ships beside a coastline,
signed indistinctly lower right,
14" x 24"

£100-200

225 ▲ D G DALTON (20TH CENTURY CORNISH SCHOOL)

'Topsail Schooner and Plymouth Barge at Oreston, Plymouth', signed lower right and dated '49, oil on canvas board, 20" x 26"

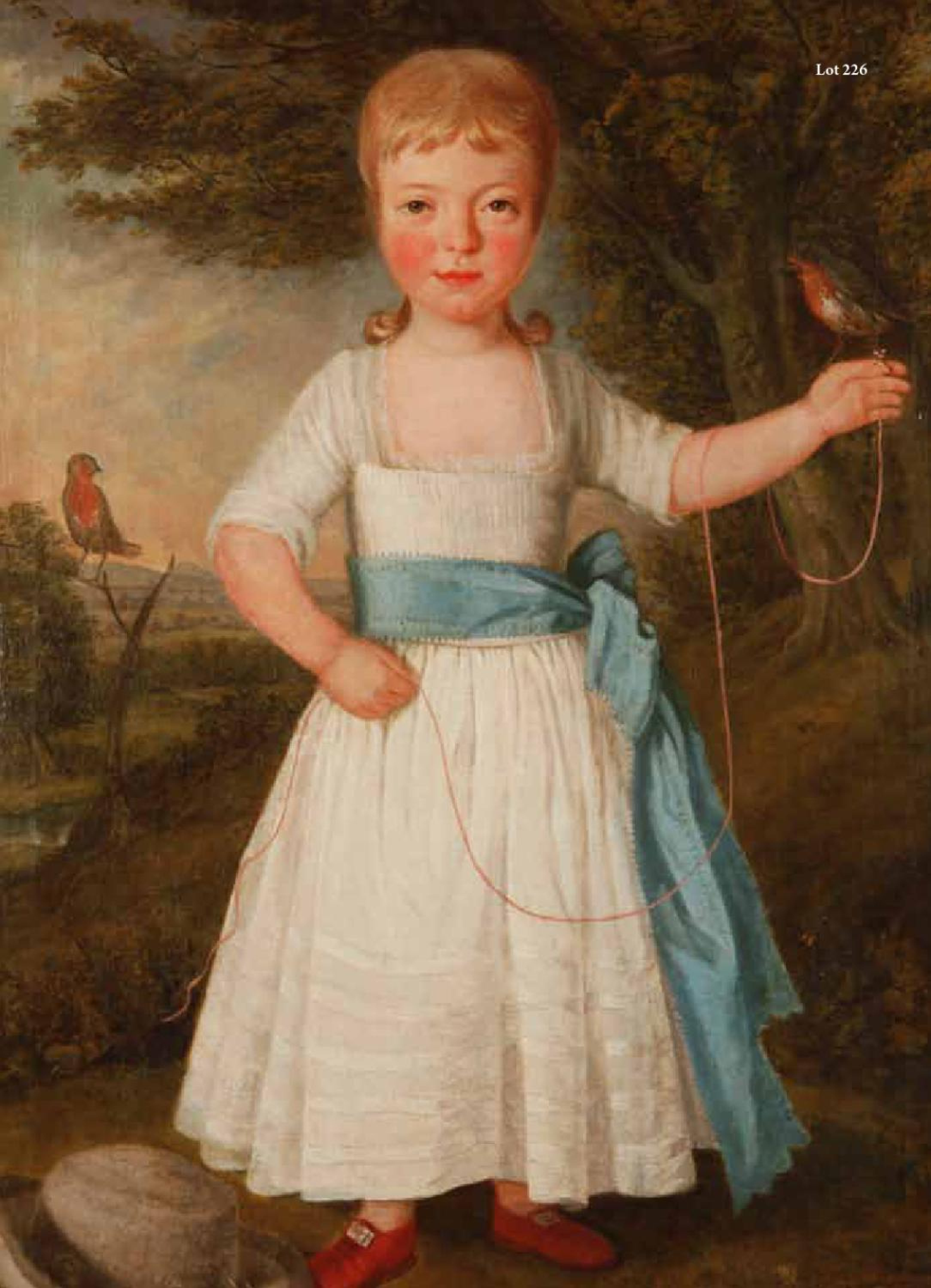
£50-80

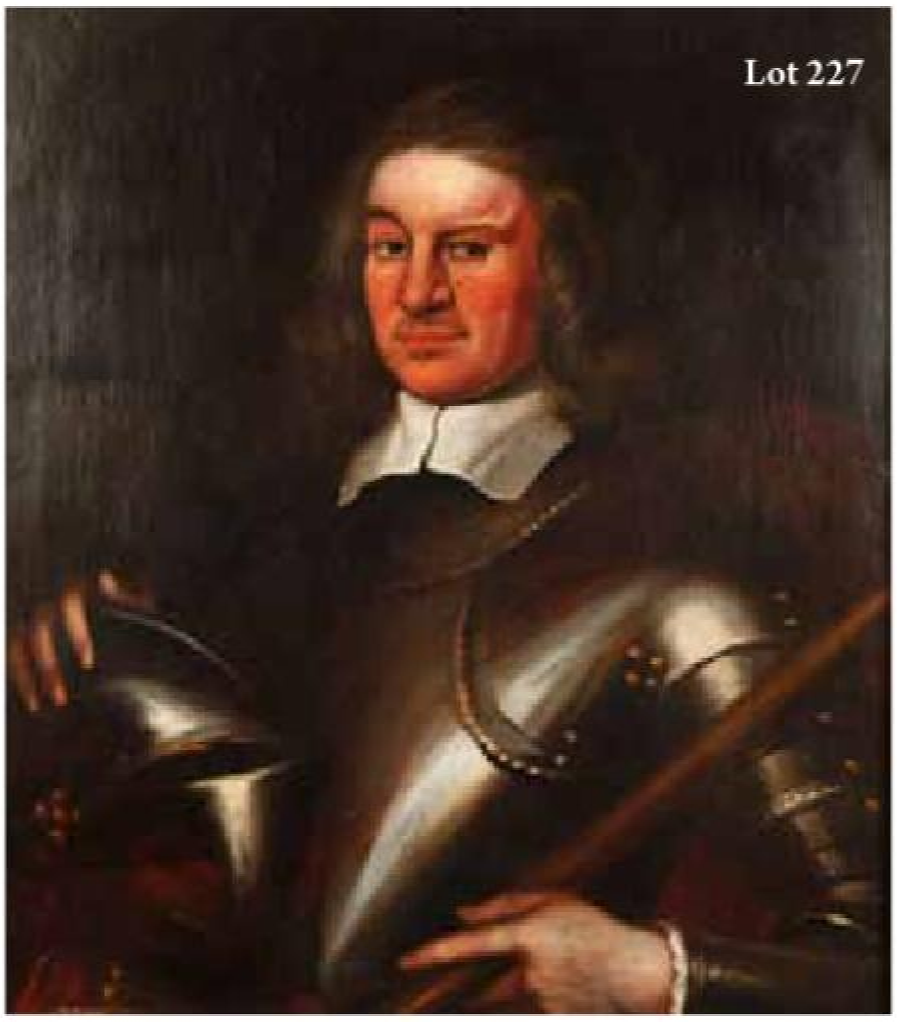
226 ENGLISH SCHOOL, EARLY 19TH CENTURY

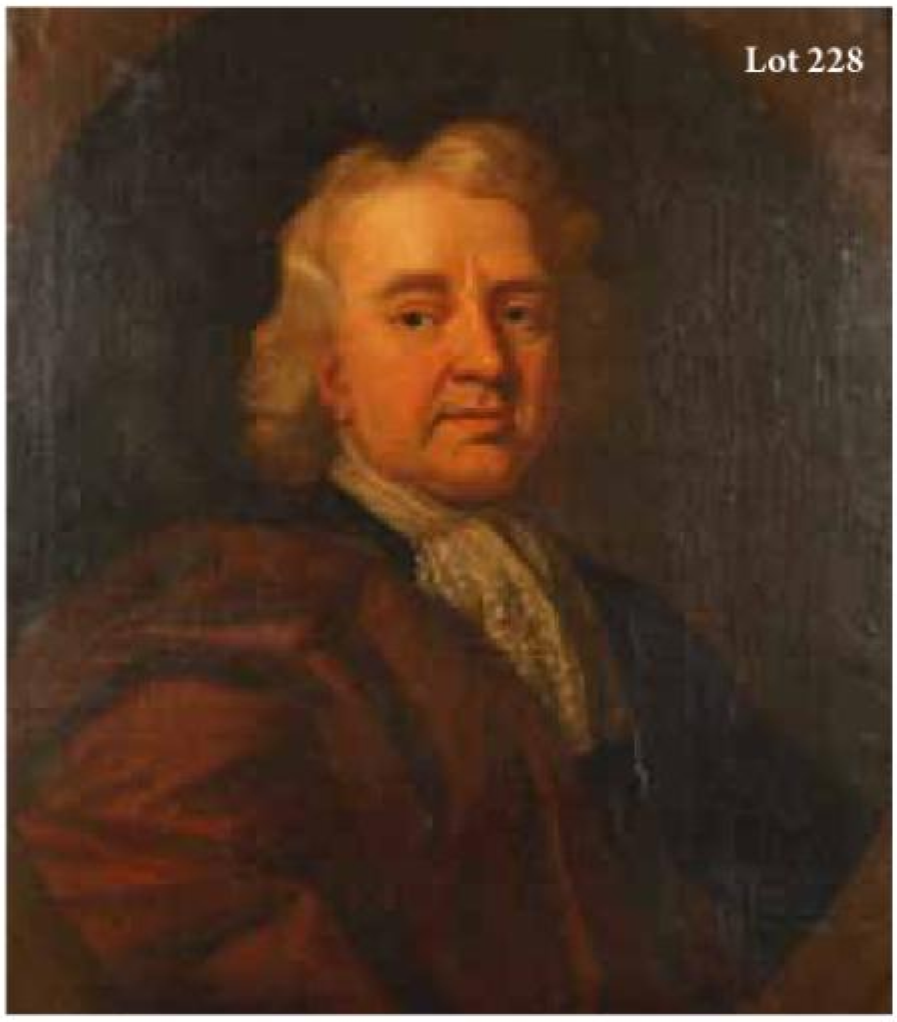
A portrait of a girl wearing a white dress and blue sash and holding a robin, with a landscape beyond,
oil on canvas,
38" x 25½".
See illustration

£800-1,200

Lot 226







227 ENGLISH SCHOOL, 17TH/18TH CENTURY

A half-length portrait of a Cromwellian General wearing armour,
oil on canvas,
30½" x 27".
See illustration

£500-1,000

228 ENGLISH SCHOOL, 17TH CENTURY

A bust-length portrait of Fleetwood Dormer,
oil on canvas,
30" x 25",
in a panelled oak frame.
See illustration

Provenance: Ingestre Hall, Staffordshire, formerly home of The Earls of Shrewsbury and the Chetwynd-Talbot family, and thence by descent.

£400-800

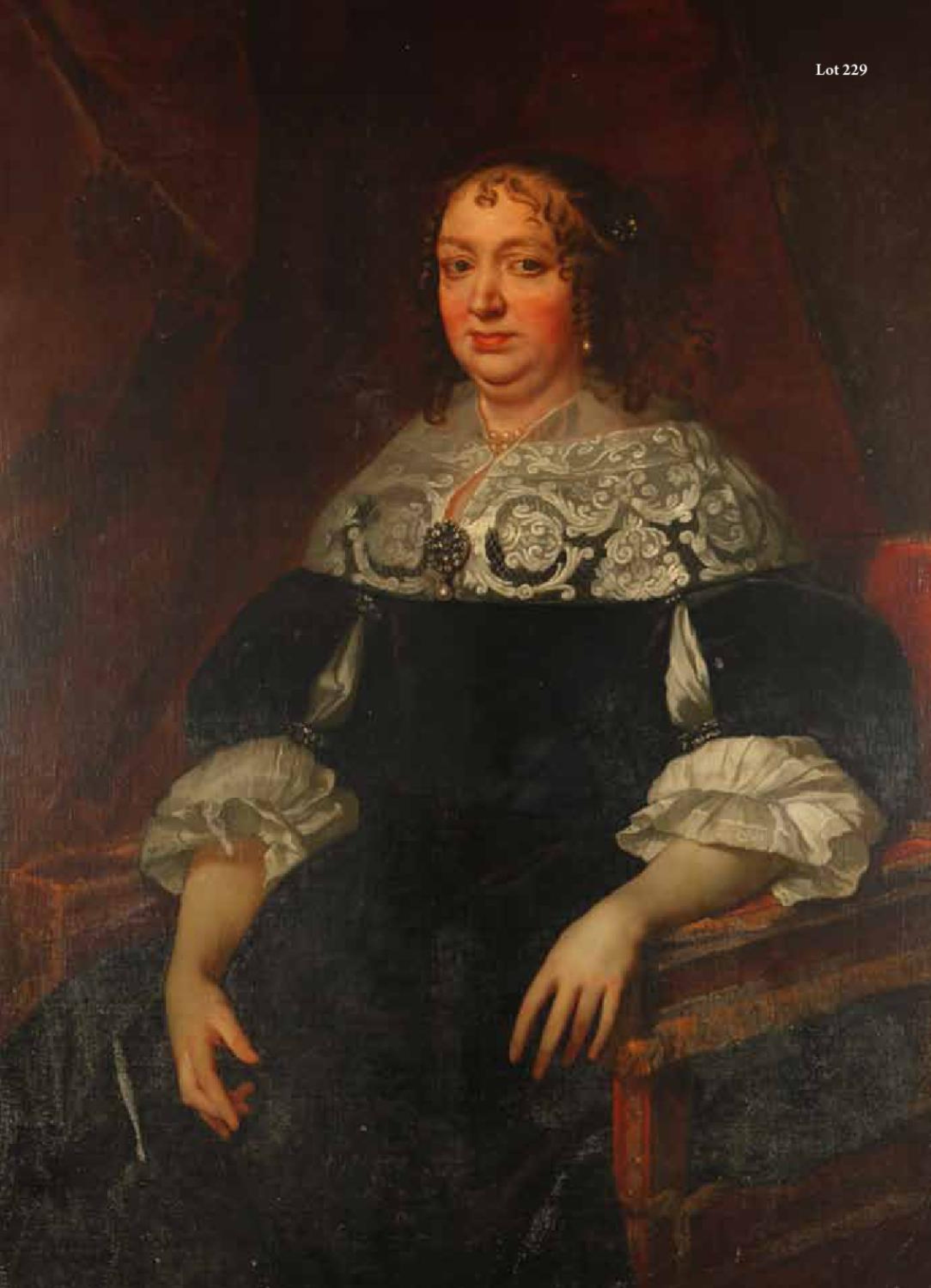
229 MANNER OF CORNELIUS JONSON, 18TH/19TH CENTURY

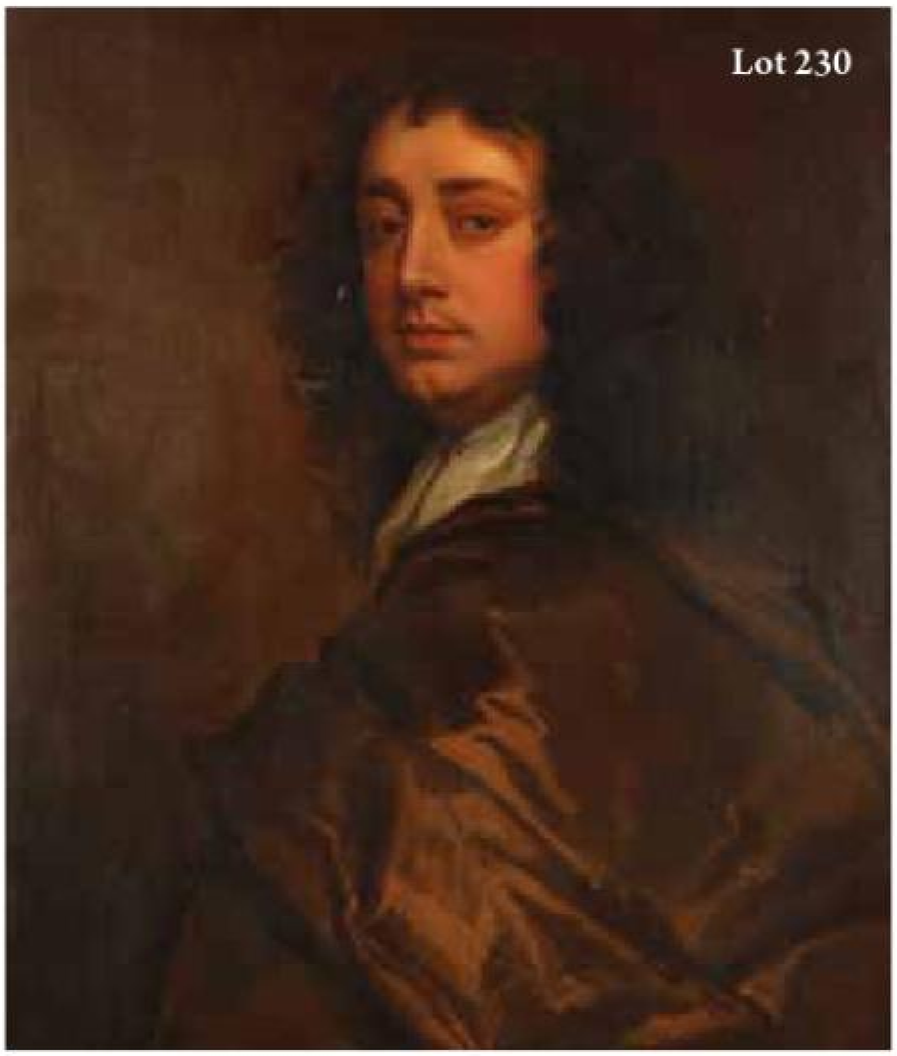
A three-quarter length portrait of Anna Maria Countess Shrewsbury, seated and wearing curls in her hair and a dark blue dress with lace trimmings,
oil on canvas,
48" x 38",
in a panelled oak frame.
See illustration

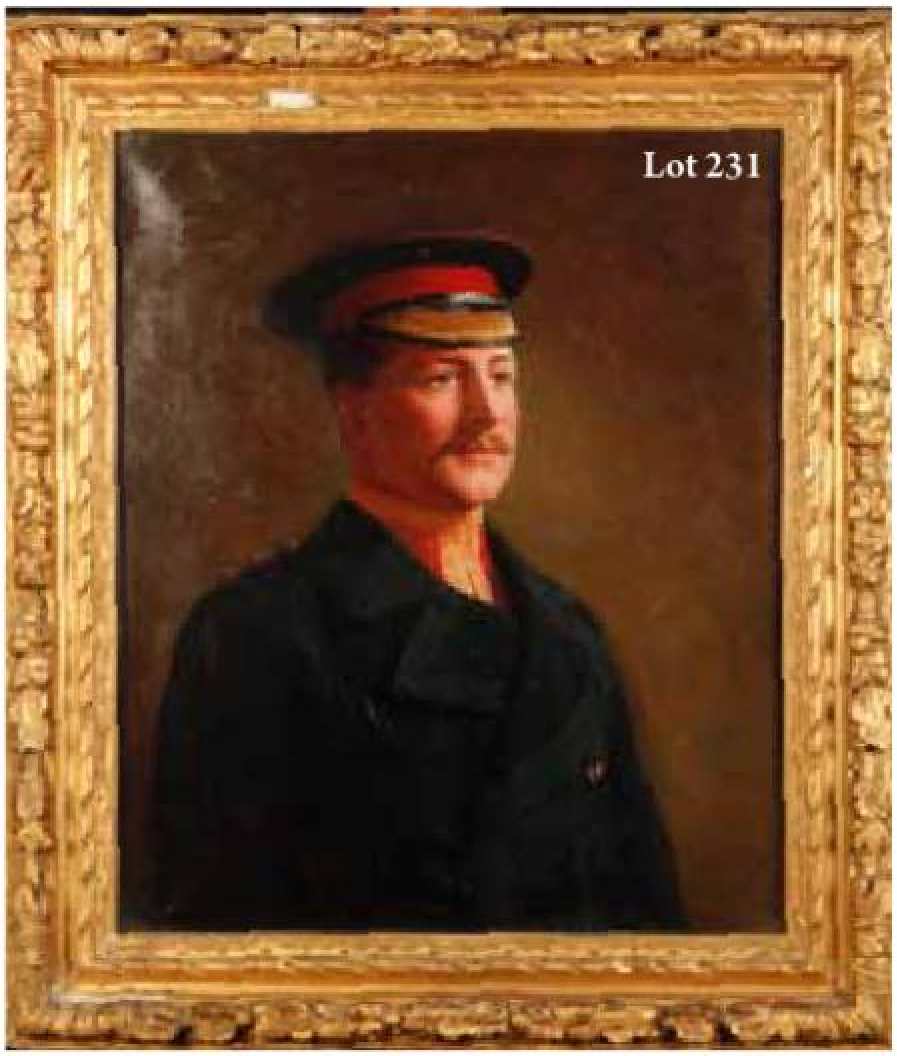
Provenance: Ingestre Hall, Staffordshire, formerly home of The Earls of Shrewsbury and the Chetwynd-Talbot family, and thence by descent.

£500-1,000

Lot 229







230 FOLLOWER OF SIR PETER LELY (1618-1680)

A bust-length portrait of a gentleman wearing a gown and with long hair and his head turned to the left,
oil on canvas,
29½" x 24½",
in a panelled oak frame.
See illustration

Provenance: Ingestre Hall, Staffordshire, formerly home of The Earls of Shrewsbury and the Chetwynd-Talbot family and thence by descent.

£400-800

231 DOROFIELD HARDY (FL.1882-1920)

A bust-length portrait of Charles Chetwynd-Talbot Viscount Ingestre MVO (1882-1915), wearing his Royal Horse Guards uniform,
oil on canvas,
30" x 25",
in a period gilt foliate frame.
See illustration

Provenance: Ingestre Hall, Staffordshire, formerly home of The Earls of Shrewsbury and the Chetwynd-Talbot family and thence by descent.

£400-800

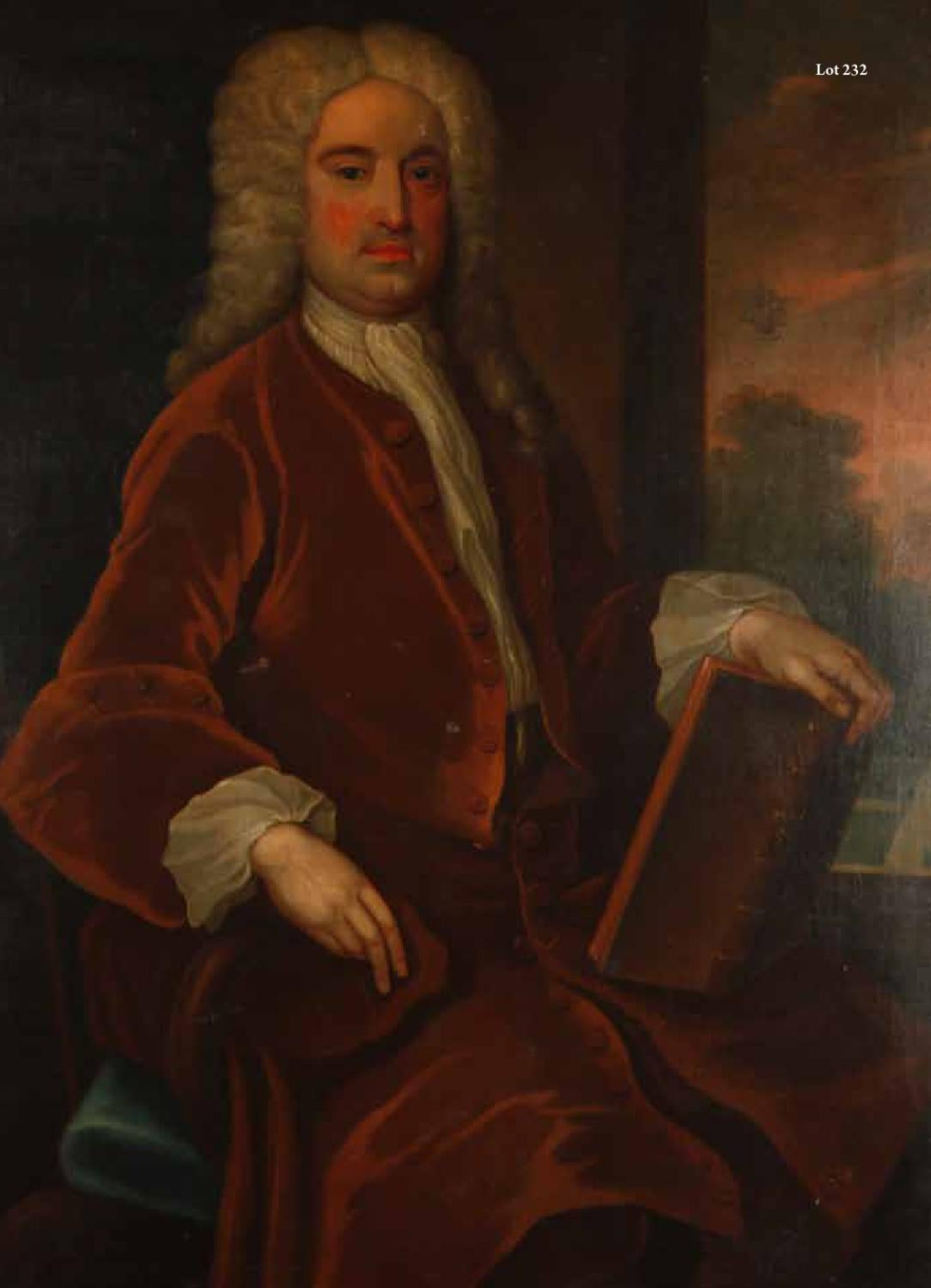
232 CIRCLE OF MICHAEL DAHL (1656-1743)

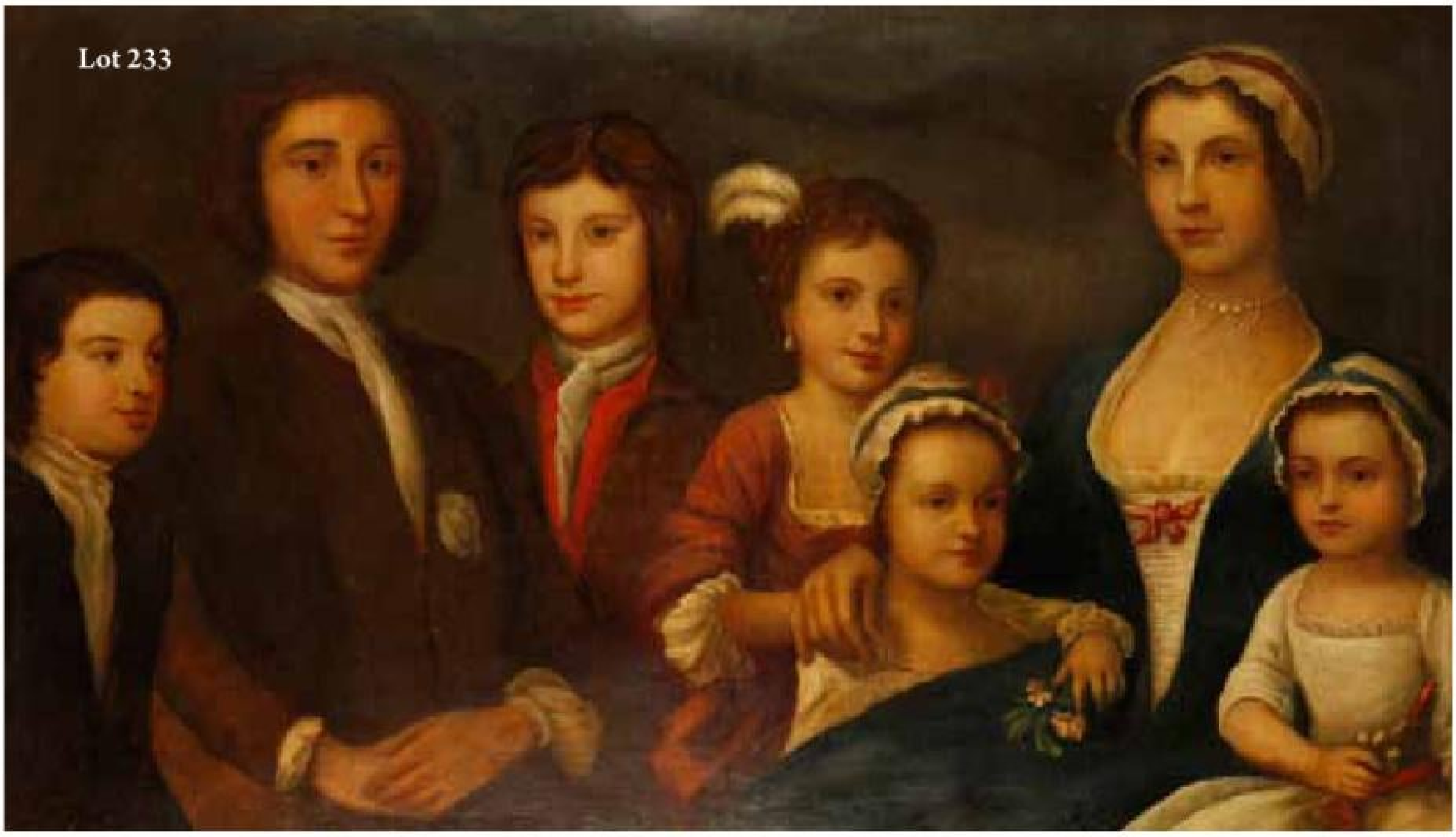
A three-quarter length portrait of a gentleman seated and wearing a wig and a red coat and holding a book in his left hand, the reverse of the stretcher with a Roe of Cambridge label,
oil on canvas,
49" x 49".
See illustration

Provenance: Private Collection, West Dorset.

£1,000-2,000

Lot 232





233 ANGLO-AMERICAN ARTIST, 18TH CENTURY (?)

A family group portrait of a husband and wife with five children,
oil on canvas,
29" x 50".
See illustration

£2,000-4,000

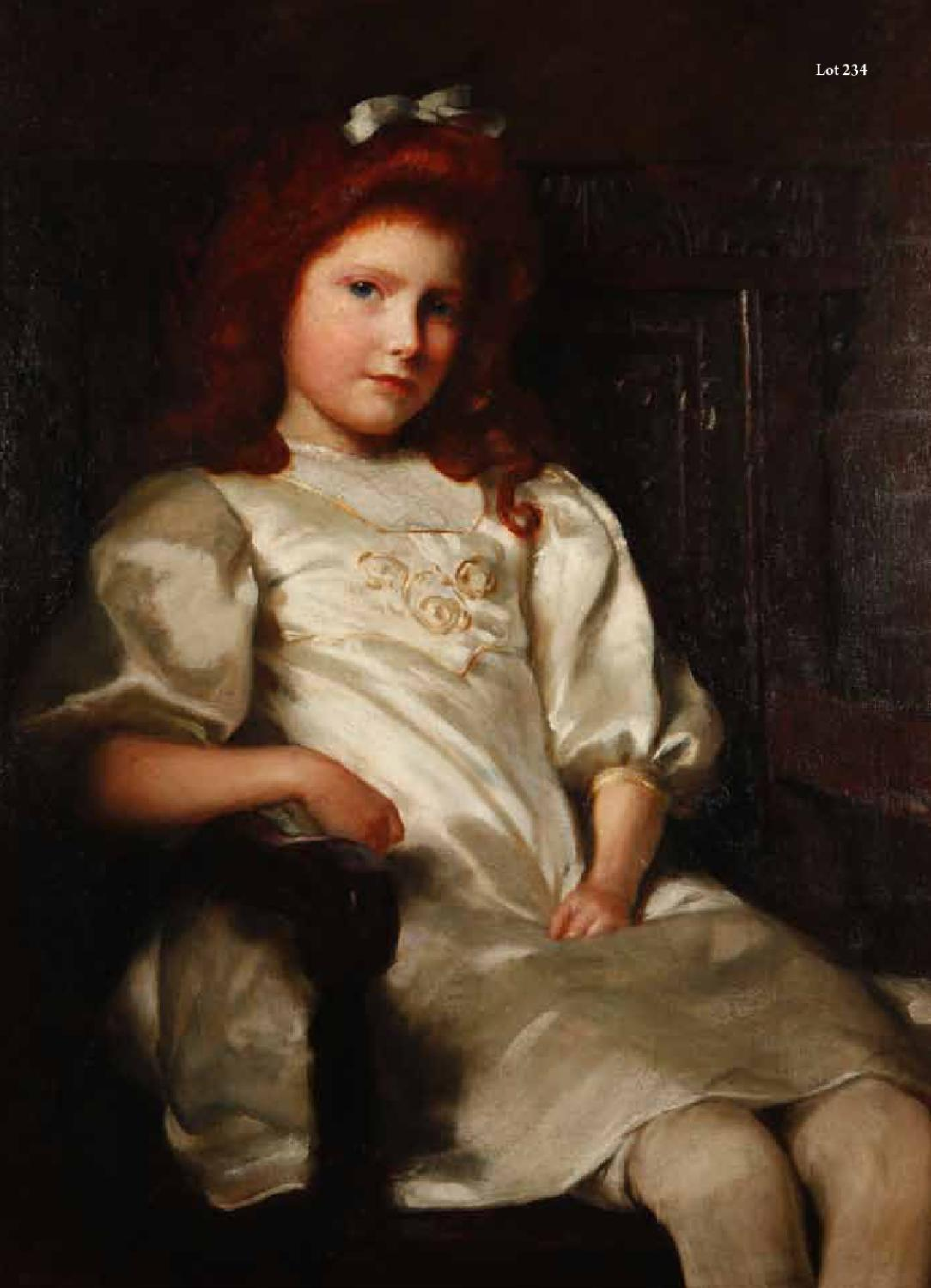
234 ▲ WILLIAM LOGSDAIL (1859-1944)

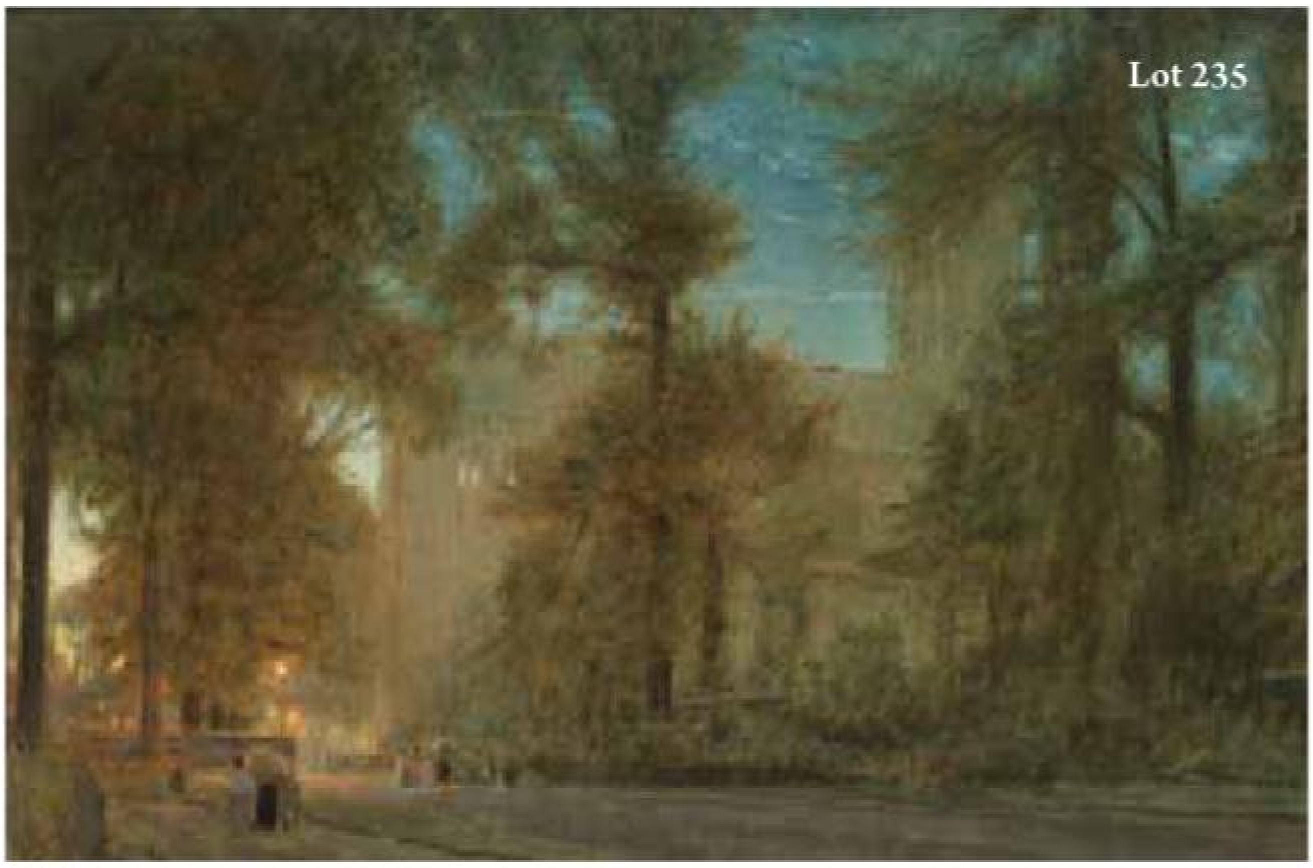
A three-quarter length portrait of a young girl seated in a wainscot chair and wearing a white dress,
signed lower left,
oil on canvas,
36" x 28".
See illustration

Provenance: Private Collection, North Dorset.

£3,000-5,000

Lot 234

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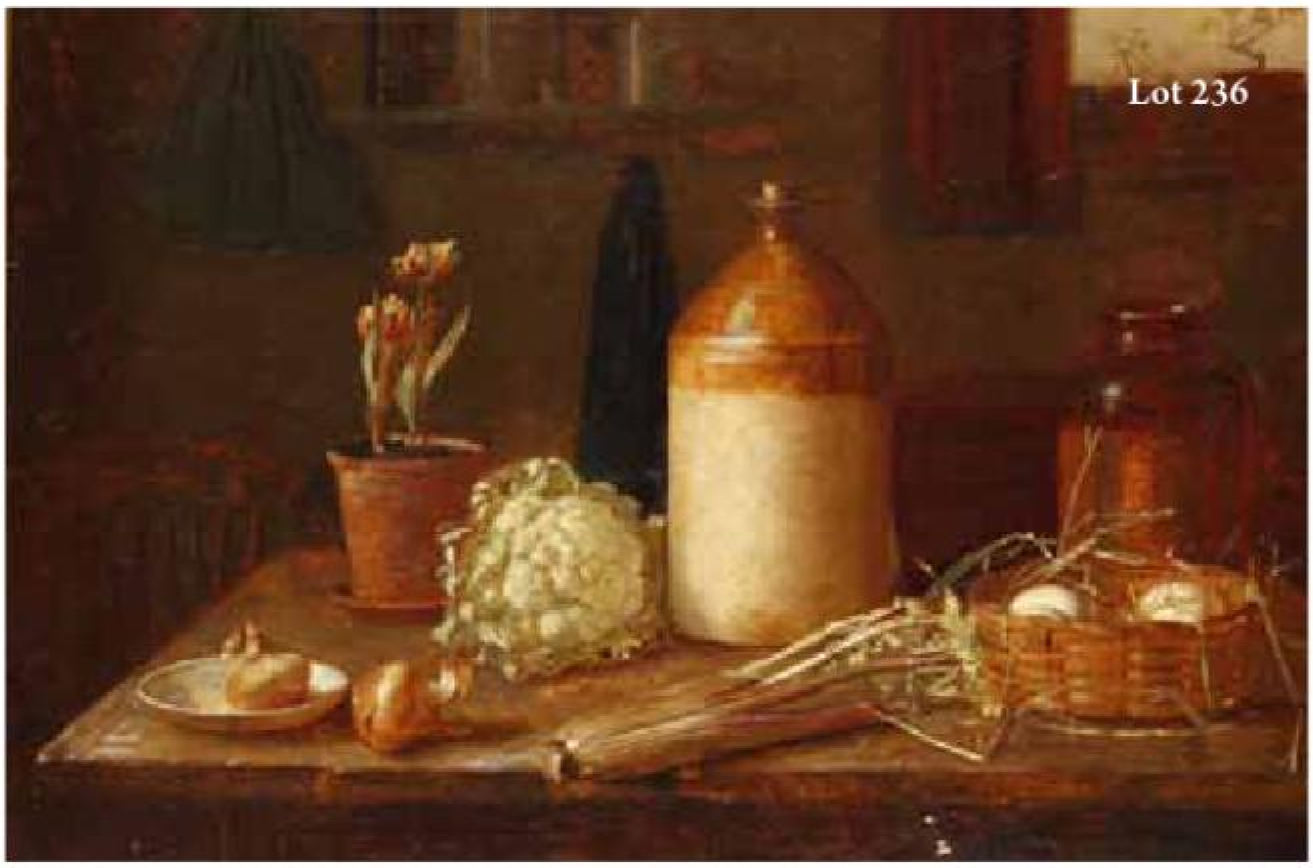

Lot 236

235 ALBERT GOODWIN (1845-1932)

'Salisbury',
signed lower right,
oil on board,
10" x 14½".
See illustration

Provenance: Private Collection, East Dorset.

£1,000-2,000

236 HARRY BROOKER (1848-1940)

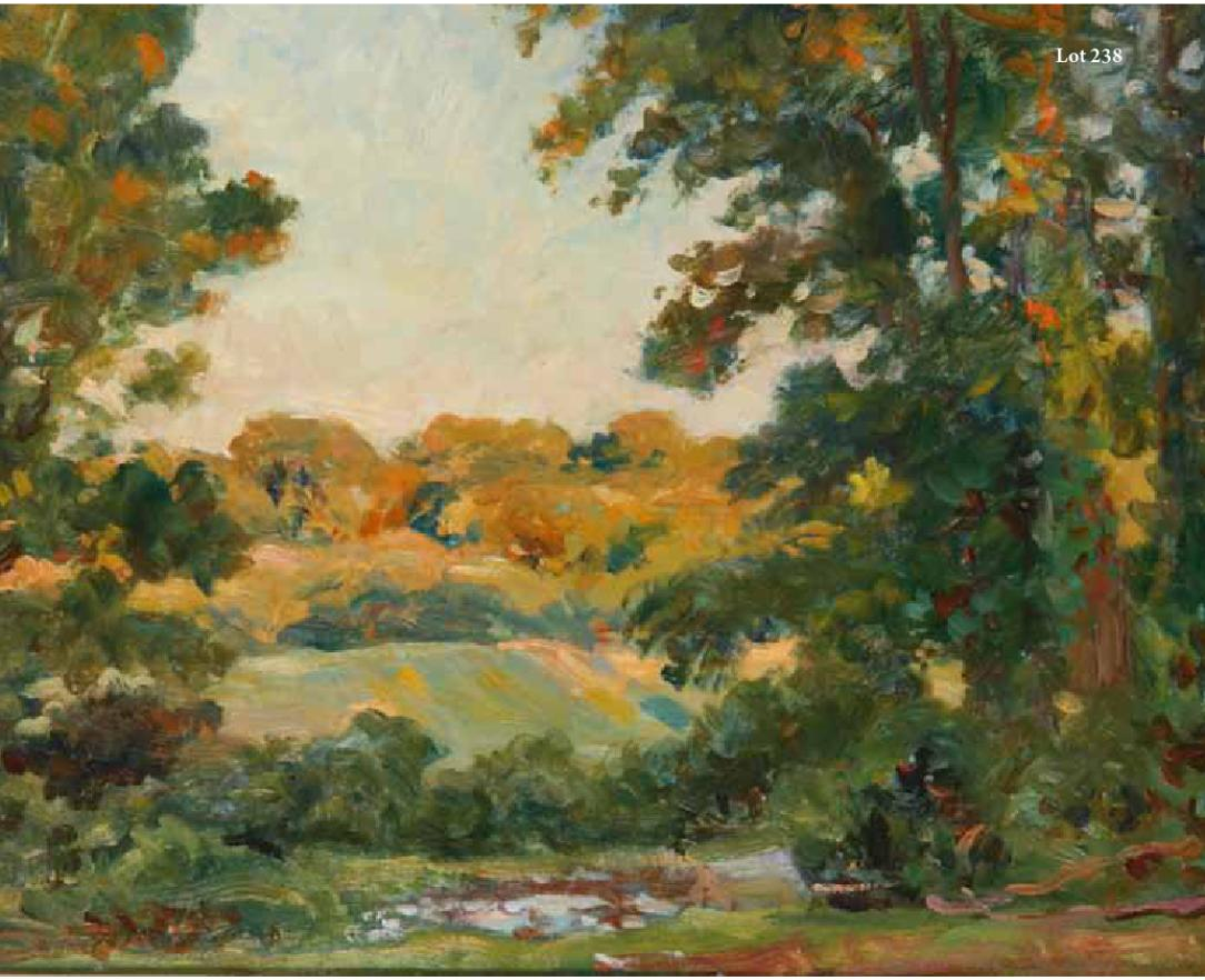
A still life study of vegetables, eggs and other items on a kitchen table,
signed lower right and dated 1872,
oil on canvas,
14" x 18".
See illustration

£300-600

237 ENGLISH SCHOOL,

19th century A portrait of a young man thought to be Thomas Waghorn (1800-1850) - pioneer of the overland route to India,
oil on canvas,
18½" x 16½"

£100-200


Lot 238

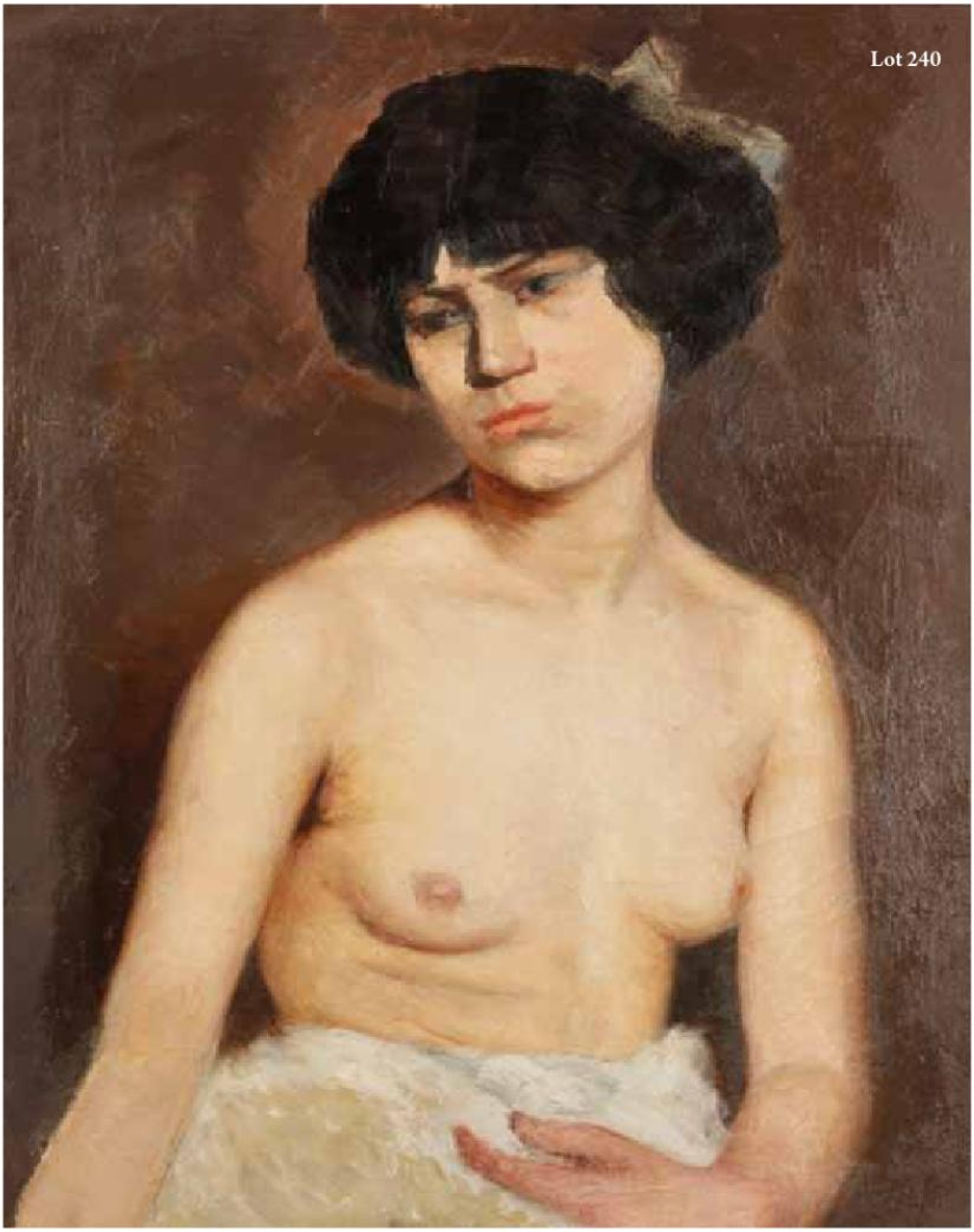
238 JANE DE GLEHN (1873-1961)
'Woodland Slopes',
the reverse also painted with a similar scene,
oil on board,
15" x 19".
See illustration

Provenance: Private collection, West Dorset.

£1,500-2,500

239 FRITZ WUCHERER (1873-1948)
A lake with a village and church beyond,
signed lower left,
titled and signed to the reverse,
oil on canvas,
21½" x 31½"

£300-500



240 FILADELFO SIMI (1849-1923)

A half-length nude portrait of a lady with her head turned to the right,
signed to the reverse,
oil on canvas, 25" x 21",
in a painted foliate frame.
See illustration

Provenance: Private collection, West Dorset.

£1,000-2,000

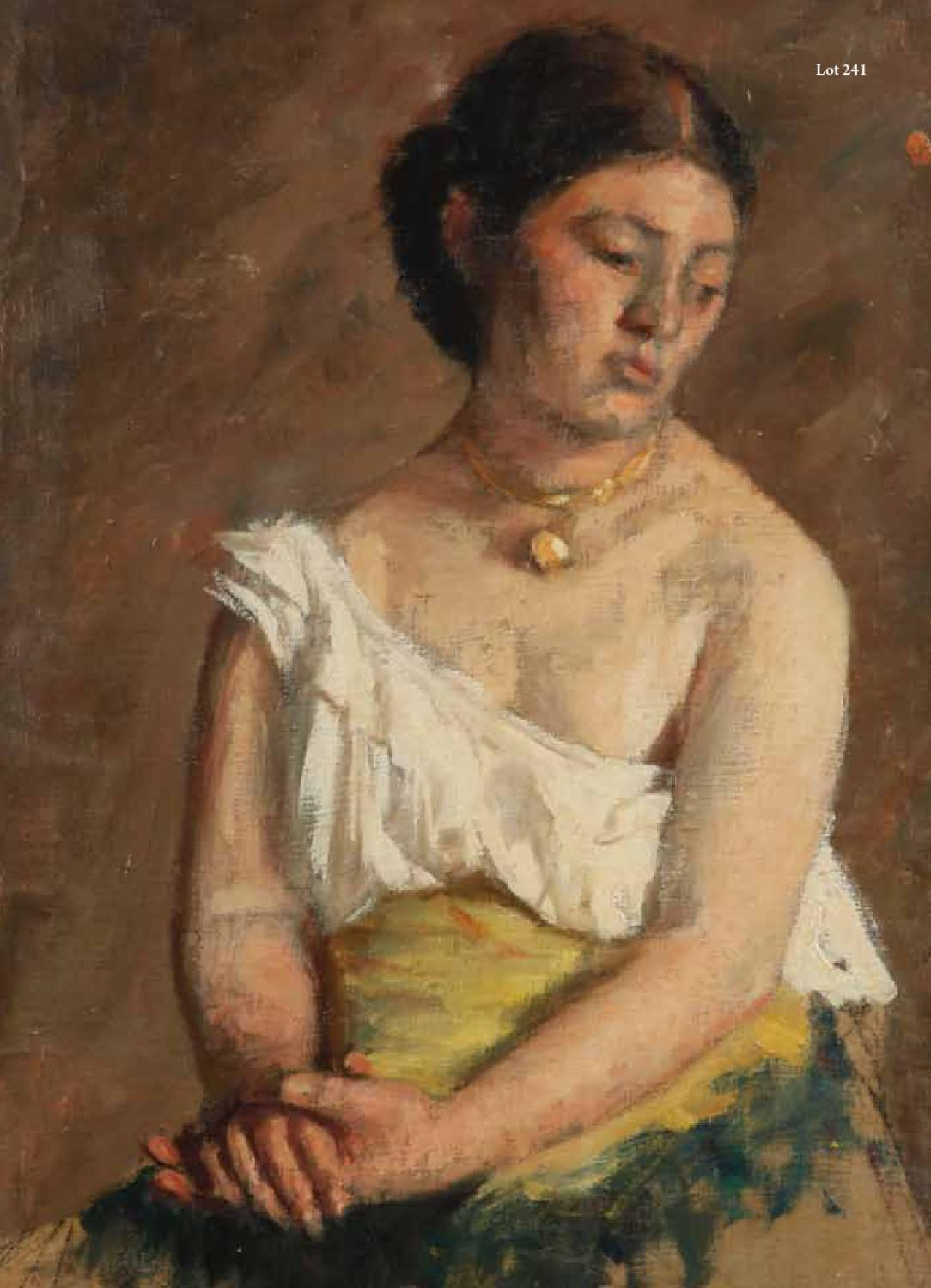
241 FILADELFO SIMI (1849-1923)

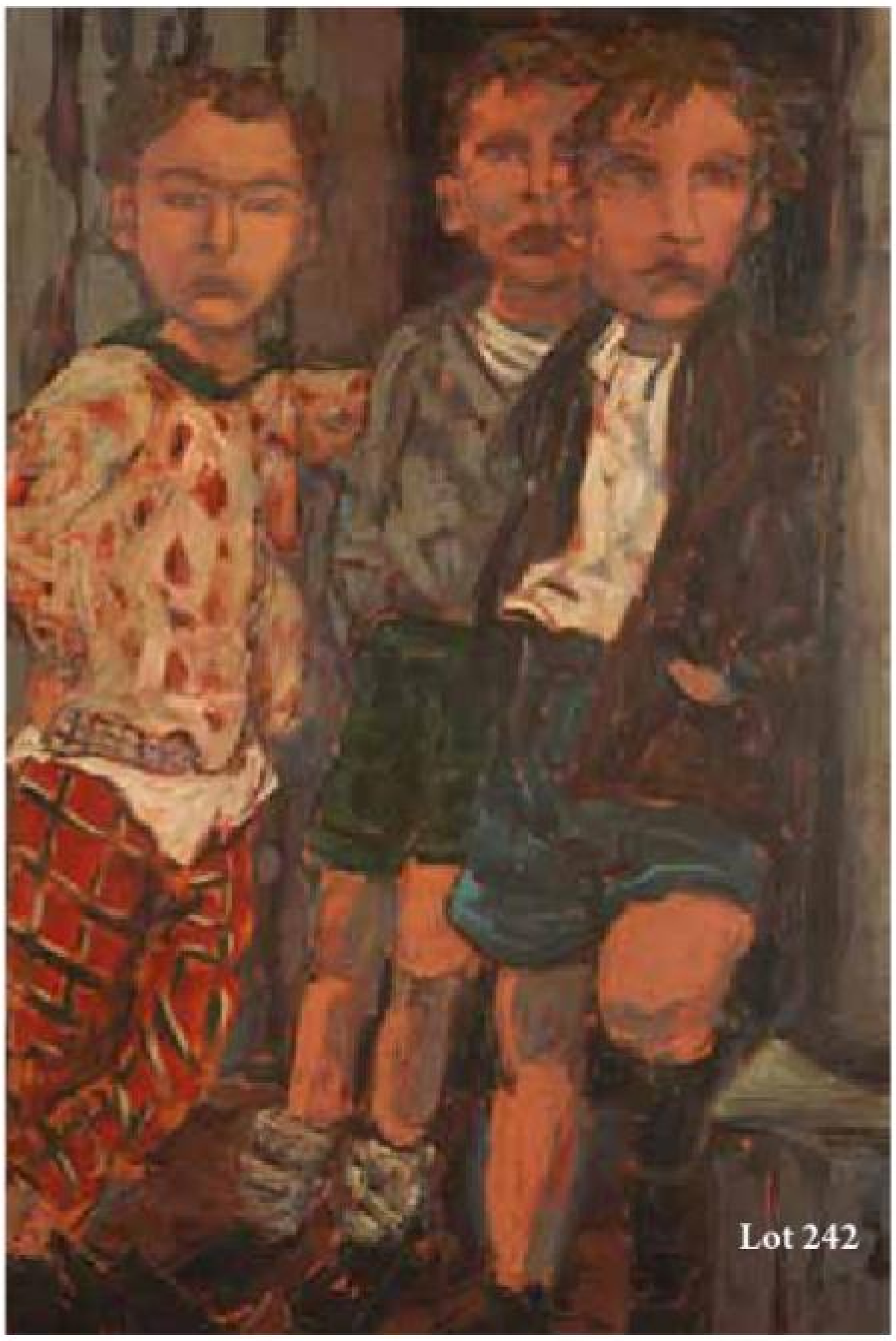
A half-length portrait of a lady wearing a necklace and with her head turned to the left,
signed lower right and also to the reverse,
oil on canvas, 23½" x 16",
in an ebonised and painted frame.
See illustration

Provenance: Private collection, West Dorset.

£1,000-2,000

Lot 241





242 ▲ MONOGRAMMIST PP

'Dublin Boys',
signed with initials and titled verso,
oil on canvas,
32" x 21½".
See illustration

It has been suggested that this painting is the work of Patrick Procktor (1936-2003).

£1,000-2,000

243 RUSSIAN SCHOOL, 20TH CENTURY

'Gold Fruits',
extensively inscribed to the reverse,
oil on canvas,
20" x 25½"

£100-200

244 ARTHUR JENKINS (1871-1940)

'Valley at Truro (?), Cornwall',
signed lower right,
oil on board,
14" x 18"

£100-200

245 Ⓡ LOUIS DALI (1905-2001)

Paris street scenes,
a pair,
signed,
oil on canvas,
8" x 10" (2)

£200-300

246 Ⓡ POULALLIER

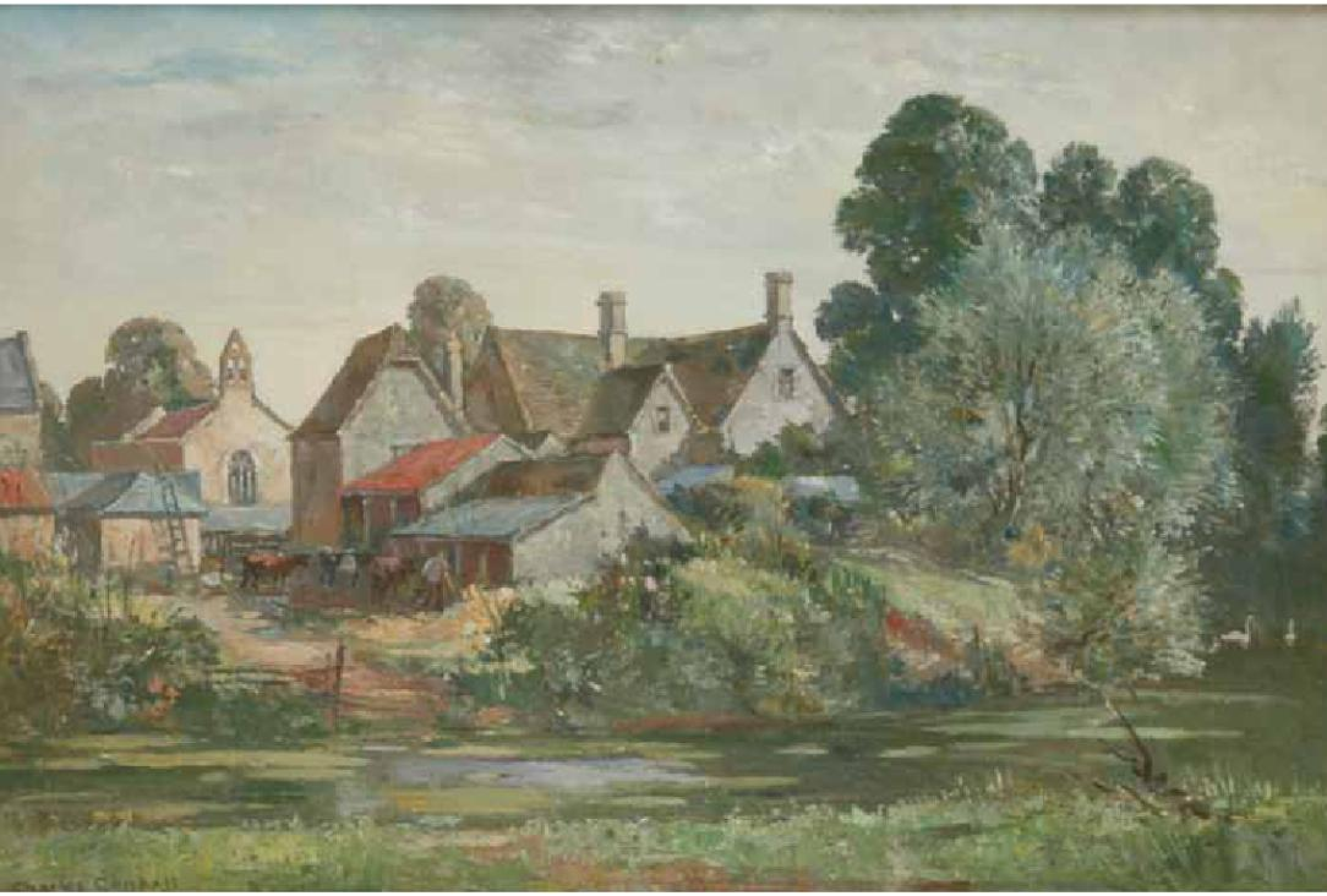
Paysage,
signed,
oil on canvas,
19" x 39"

£250-350

247 ▲ SHEILA FAIRMAN R.M.S. (20TH CENTURY)

'Winter Scene',
oil on canvas board,
6½" x 9½"

£80-120



248 ▲ CHARLES CUNDALL RA (1890-1971)

'The Thames near Lechlade', signed lower left and with original artist's label verso,
oil on canvas,
14" x 21",
in a period painted foliate frame.
See illustration

Provenance: Private collection, West Dorset.

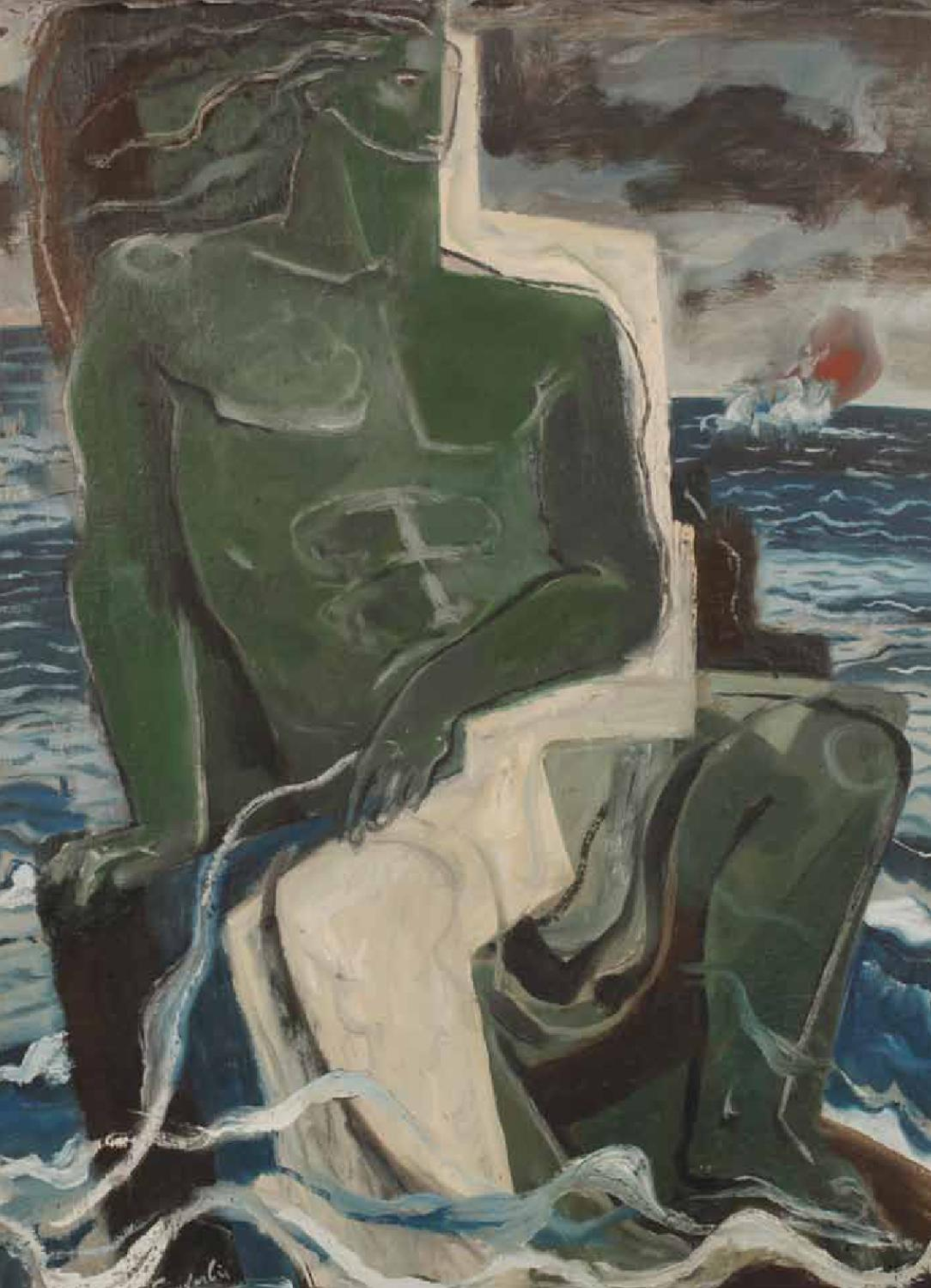
£1,500-2,500

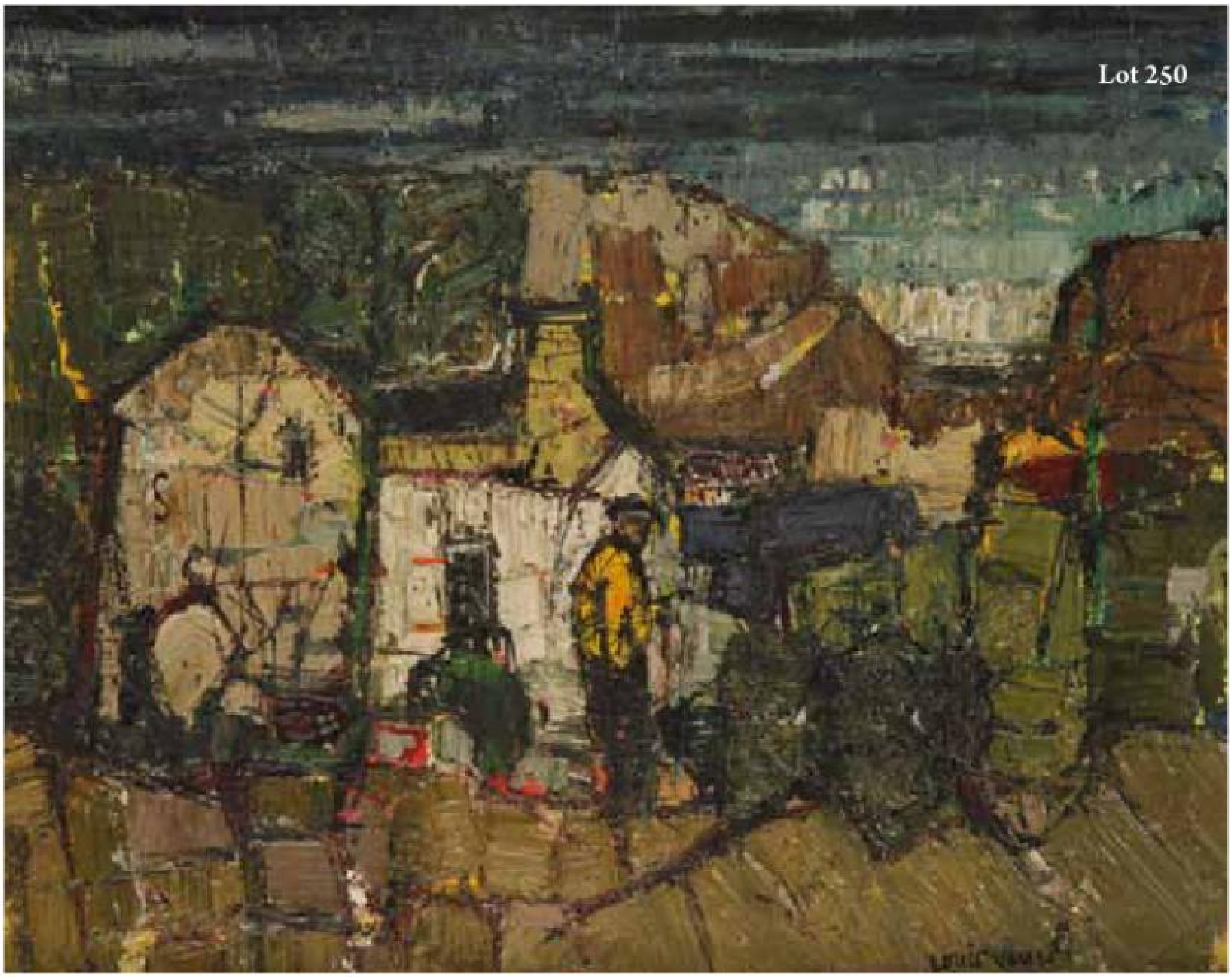
249 ▲ JEAN SOUVERBIE (1891-1981)

"Dieu marin",
signed and dated "Souverbie '64" (lower left) and inscribed with the title and artist's name on the reverse,
oil on canvas,
40¾" x 28¾"
See illustration

Provenance: Private collection, Dorset.

£35,000-£45,000





250 Ⓡ LOUIS ROBERT JAMES (1920-1996)

'Landscape-Tintagel',
signed lower right,
oil on canvas,
16" x 20".
See illustration

Provenance: With the Ohana Gallery, London.

£400-600

251 ANDREW DOUGLAS (1870-1935)

Moorland ponies,
signed lower right,
oil on board,
11" x 14½"

£200-400

252 ASCRIBED TO VAN WIJNGAERDT

A harbour scene,
oil on board,
9½" x 13"

£200-400

253 ▲ ERNEST HIDDERLY FAIRHURST (19TH/20TH CENTURY)

A portrait of the Argentine artist Jorge Larco (1897-1967),
signed upper left and dated '55 and also titled 'New York',
further signed and titled to the reverse,
oil on board, 24" x 18"

For a portrait of a lady by Larco from the same vendor, see Lot 154.

£200-400

254 ▲ TERENCE LAMBERT (B.1951)

A bird perched on a branch,
signed lower right,
oil on canvas,
12" x 20"

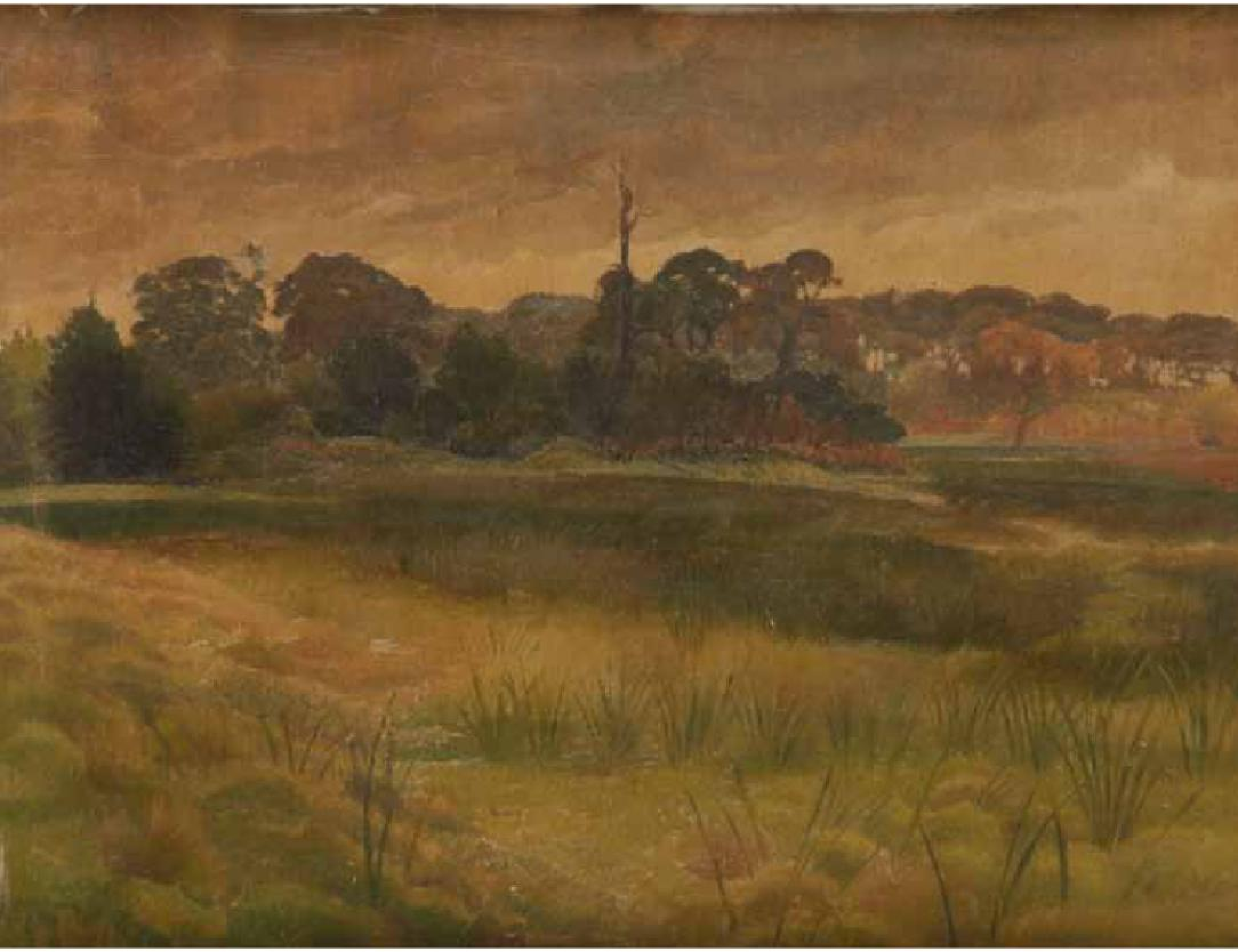
£50-100

255 ▲ LAWRENCE JENKINS (B.1944)

'Storm over Kemsing',
signed with initials lower right and dated '76,
oil on board,
6" x 7½"

Provenance: With The Fine Art Society Ltd.

£100-200

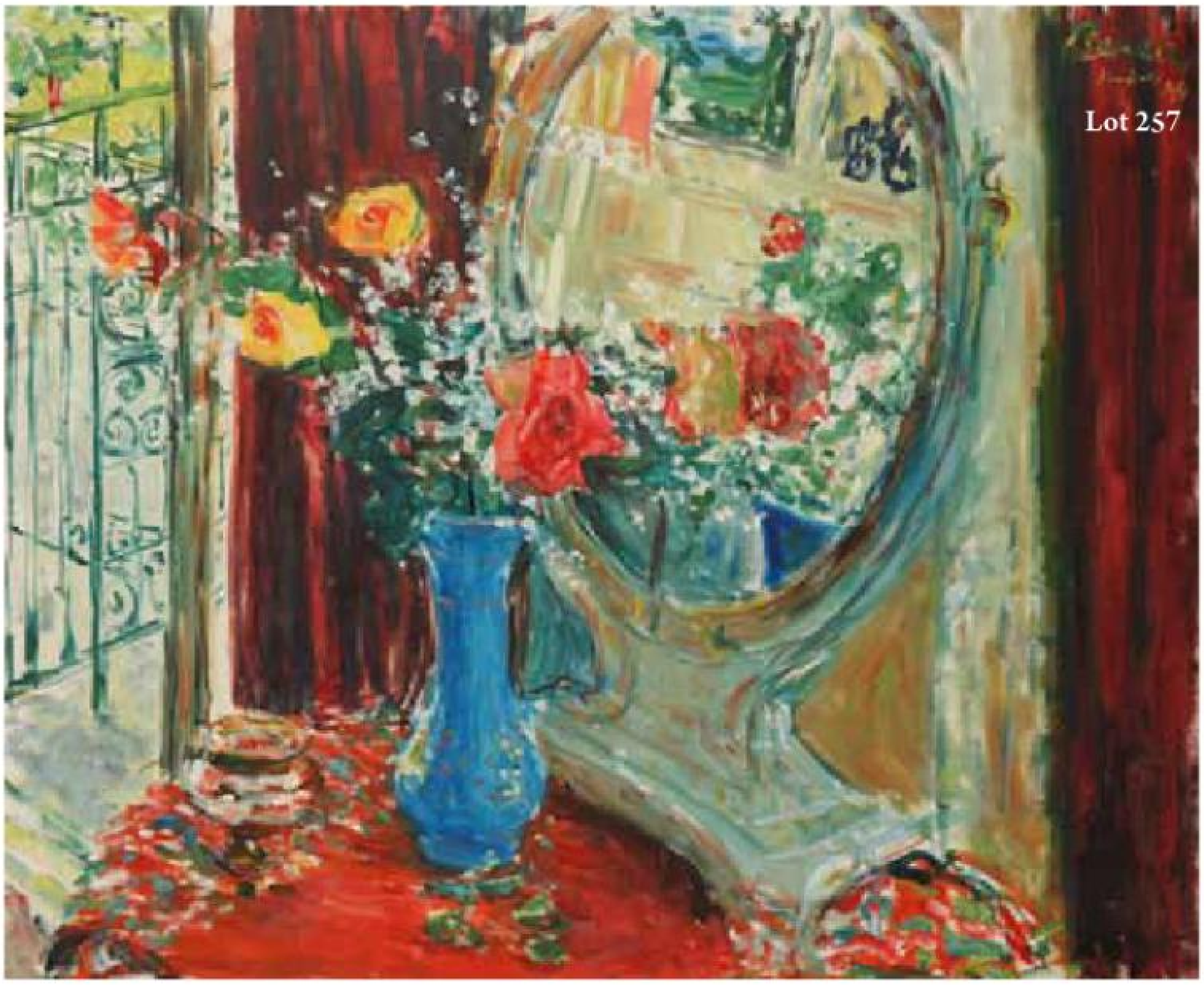


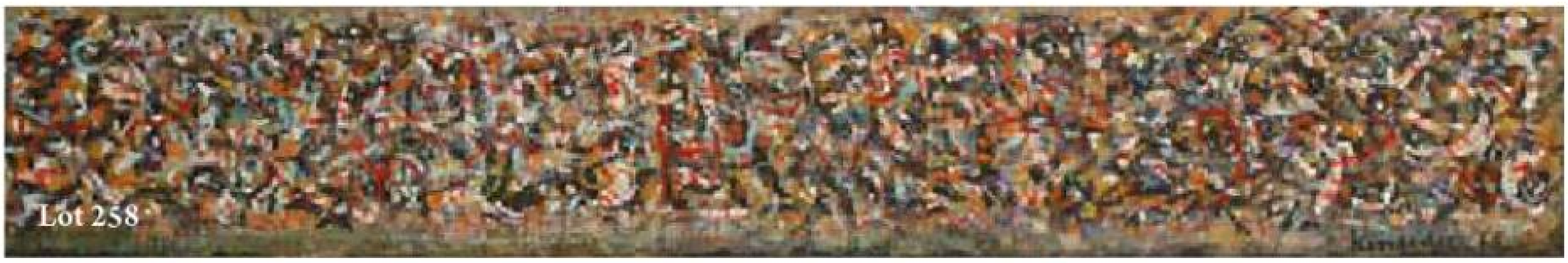
256 ▲ **SIR STANLEY SPENCER RA (1891-1959)**

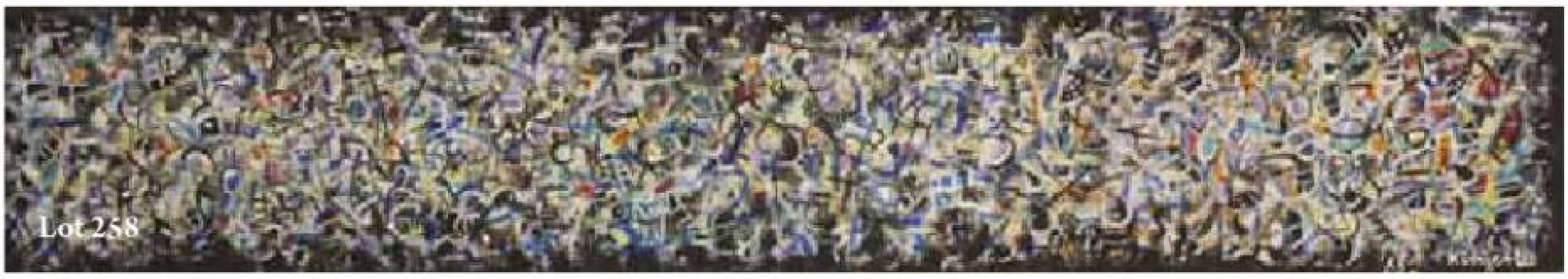
'Marsh Land near Southwold, Suffolk',
the reverse signed 'S Spencer',
the stretcher titled and further inscribed 'Purchased October 1925 J. Knight',
oil on canvas,
14" x 18".
See illustration

Provenance: Private European Collection.

£15,000-25,000







257 Ⓡ ▲ DIMITRIE BEREA (1908-1975)

Flowers on a dressing table,
signed upper right and dated '56,
oil on canvas,
30" x 24½".
See illustration

Dimitrie Berea stayed with Lord and Lady Rootes on the Glenalmond Estate in the mid 1950's and undertook a number of commissions for the family.

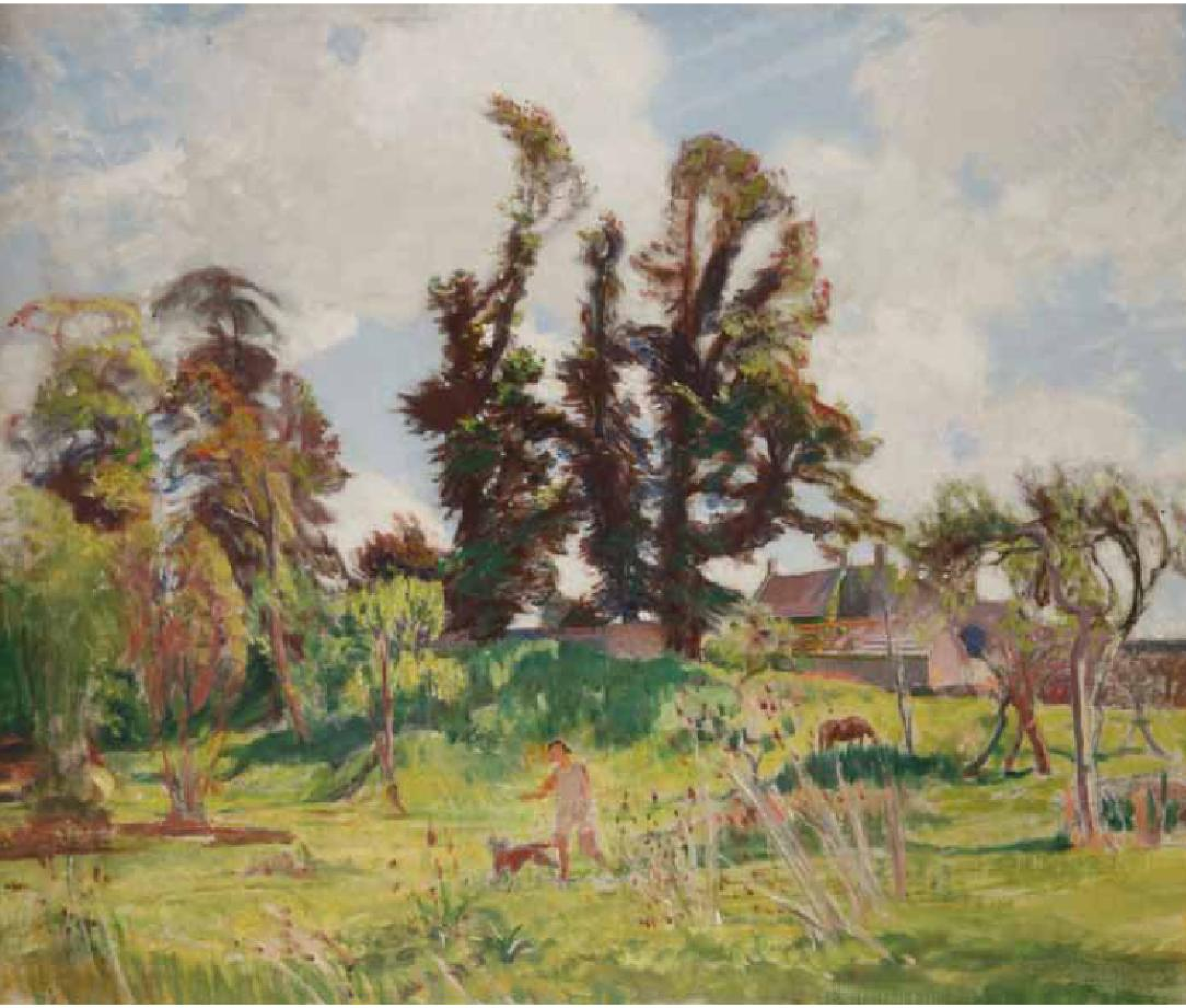
Provenance: Glenalmond House, Perthshire.

£500-1000

258 ▲ JOHN KINGERLEE (B.1936)

An abstract study with dense mark-making and
predominant blues,
signed lower right and dated 68,
oil on canvas board,
5½" x 29½";
and a companion picture with predominant reds (2).
See illustration

£1,000-2,000



259 GEORGE SPENCER WATSON RA RWS ROI (1869-1934)

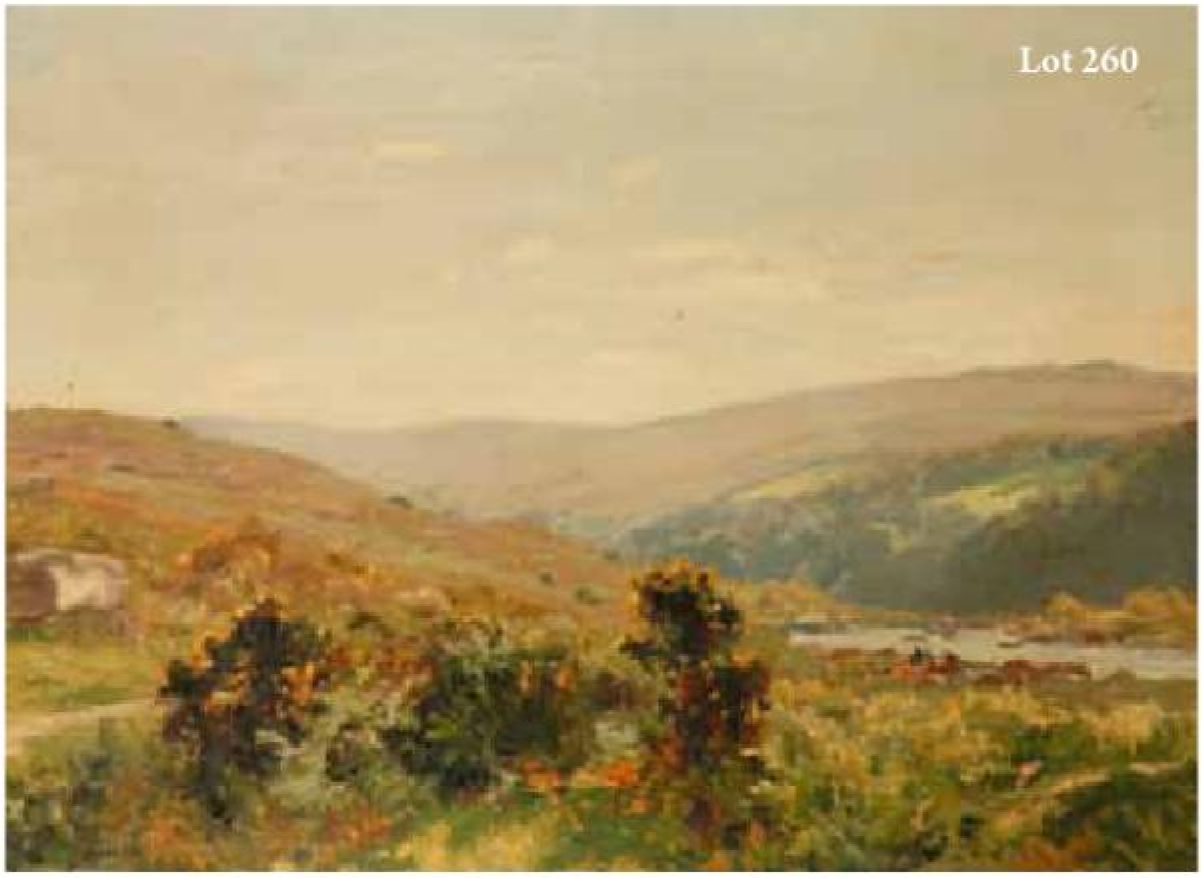
Dunshay from the lower lawn,
oil on canvas,
40" x 48".

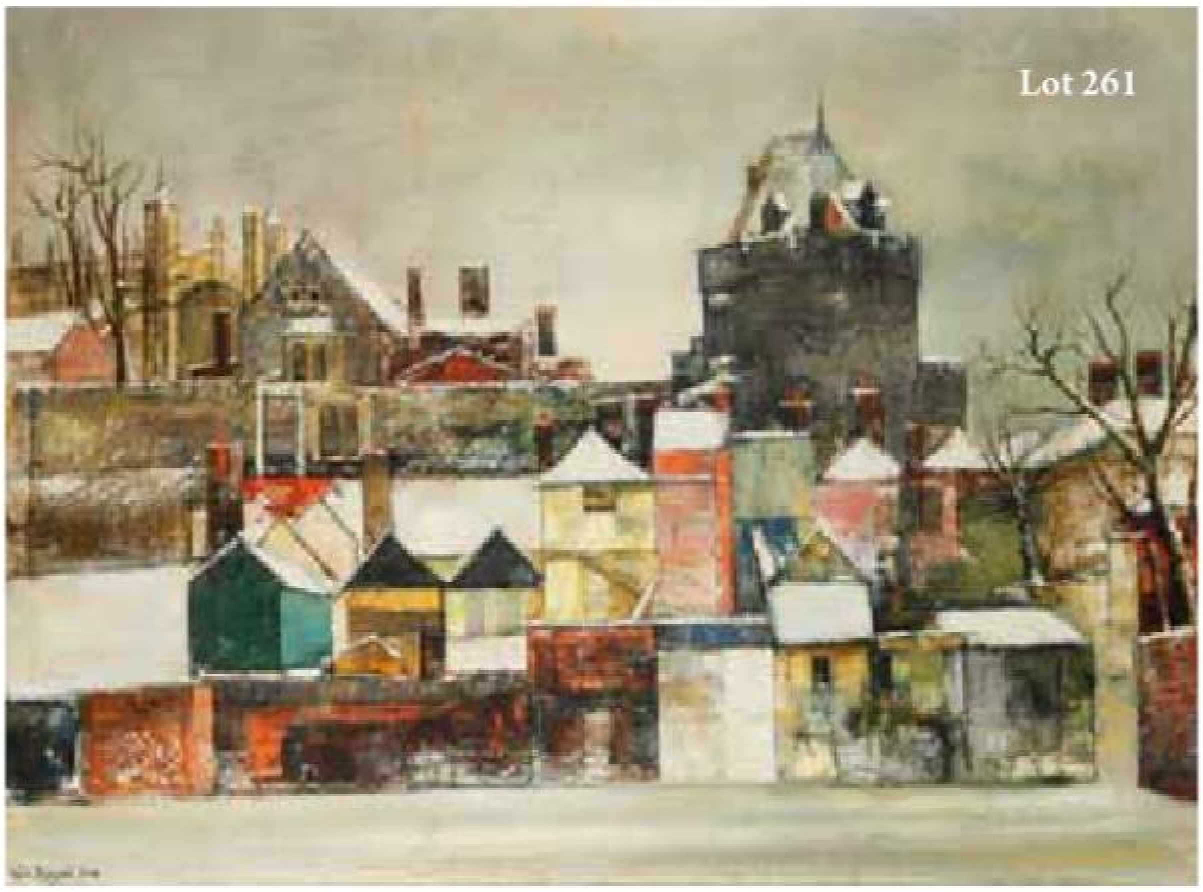
See illustration

Provenance: Christie's 30th June 2010, Lot 90.

Private collection, North Dorset.

£1,000-2,000





260 THOMAS EDWIN MOSTYN (1864-1930)

'Dartington, Devon',
signed lower left and verso,
oil on canvas,
22" x 30".

See illustration

Provenance: The Fine Art Society London, 1937.

The Parker Gallery, London.

Private Collection, Surrey.

£500-1,000

261 Ⓡ ▲ GIULIO BAGNOLI (B.1927)

Windsor townscape,
signed and dated 1968,
oil on canvas,
31½ x 41¾" .

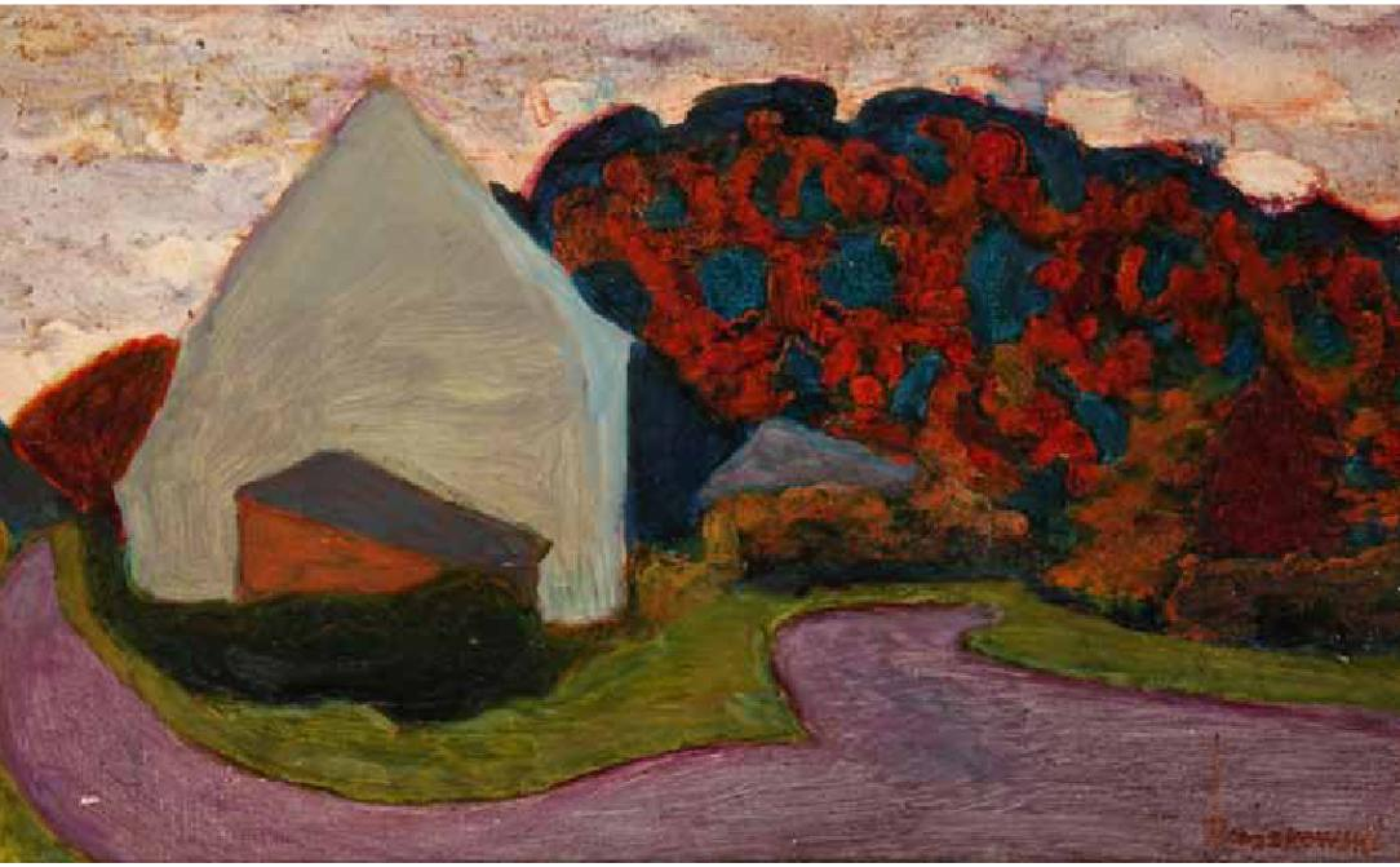
See illustration

£300-400

261A ▲ CHRISTOPHER HALL (B.1930)

Altarnum Cornwall,
signed lower right,
oil on board,
6½ x 12" .

£100-200



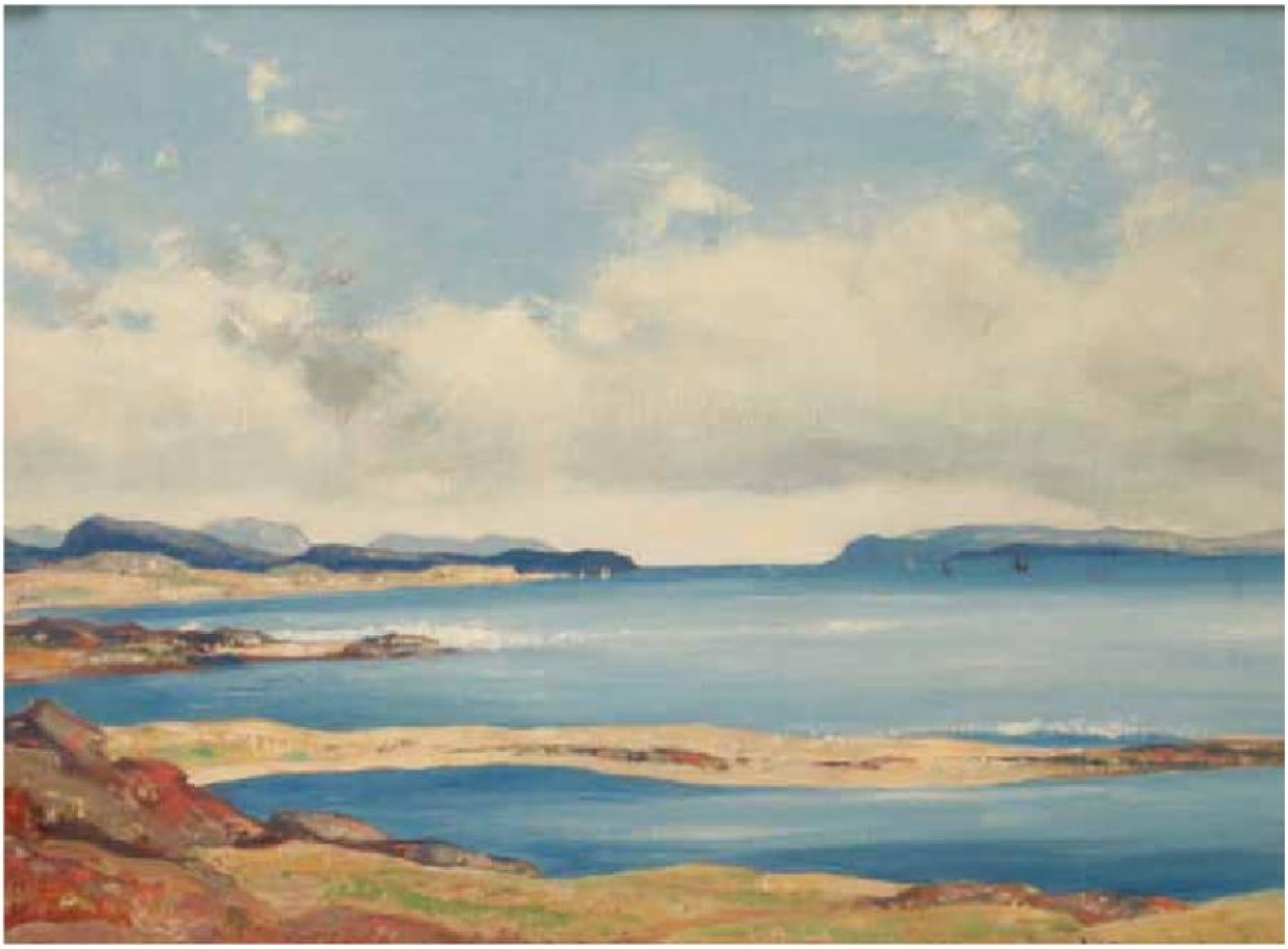
262 ▲ ZDZISLAW RUSZKOWSKI (1907-1990)
Autumn (Lyme Regis),
signed lower right,
oil on canvas, 18" x 30".
See illustration

This painting is no. 542 in Michael Simonow's catalogue raisonné of the artist's work published in 1987, a copy of which is included with this lot.

Exhibited: Campbell & Franks, London 'Three Painters' 1977, no. 33.

Provenance: Private Collection, Devon.

£3,000-5,000



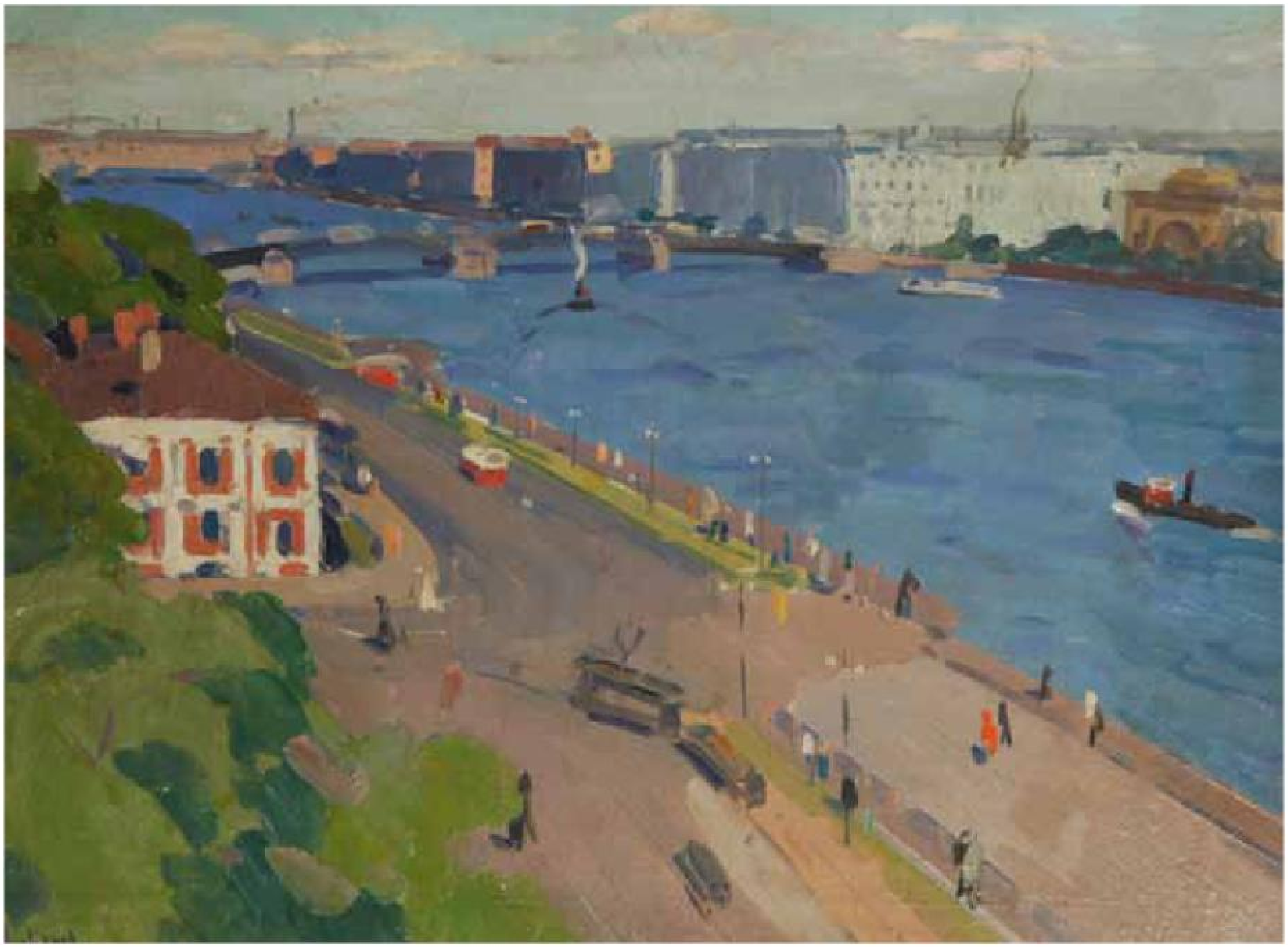
263 ▲ SIR DAVID YOUNG CAMERON, RA RSA RSW RWS (1865-1945)

'Firth of Lorne',
signed lower right,
oil on canvas,
12½" x 16½".

See illustration

Provenance: Private European Collection.

£2,000-4,000



264 IGOR SUVOROV (B.1932)

The banks of the river Neva in Saint-Petersburg,
signed lower left,
oil on canvas,
20½" x 27".
See illustration

Igor Suvorov is a member of the Russian State Academy of Fine Arts. In 2005 he was given the rank of National Artist of Russia. His work is held in the collection of the State Historical Museum of Saint-Petersburg, and other collections.

£2,000-4,000

265 MARK GERTLER (1891-1939)

'The Pond at Garsington',
the reverse signed,
titled, and dated 'The Pond / Mark Gertler / July 1916'
and also painted with a full-length portrait of a gentleman,
oil on panel,
12½" x 16".

See illustration

The present work is one of a number of landscapes which Gertler carried out at Garsington between 1916 and 1923. It is a study for the larger painting of the same subject in the Leeds City Art Gallery.

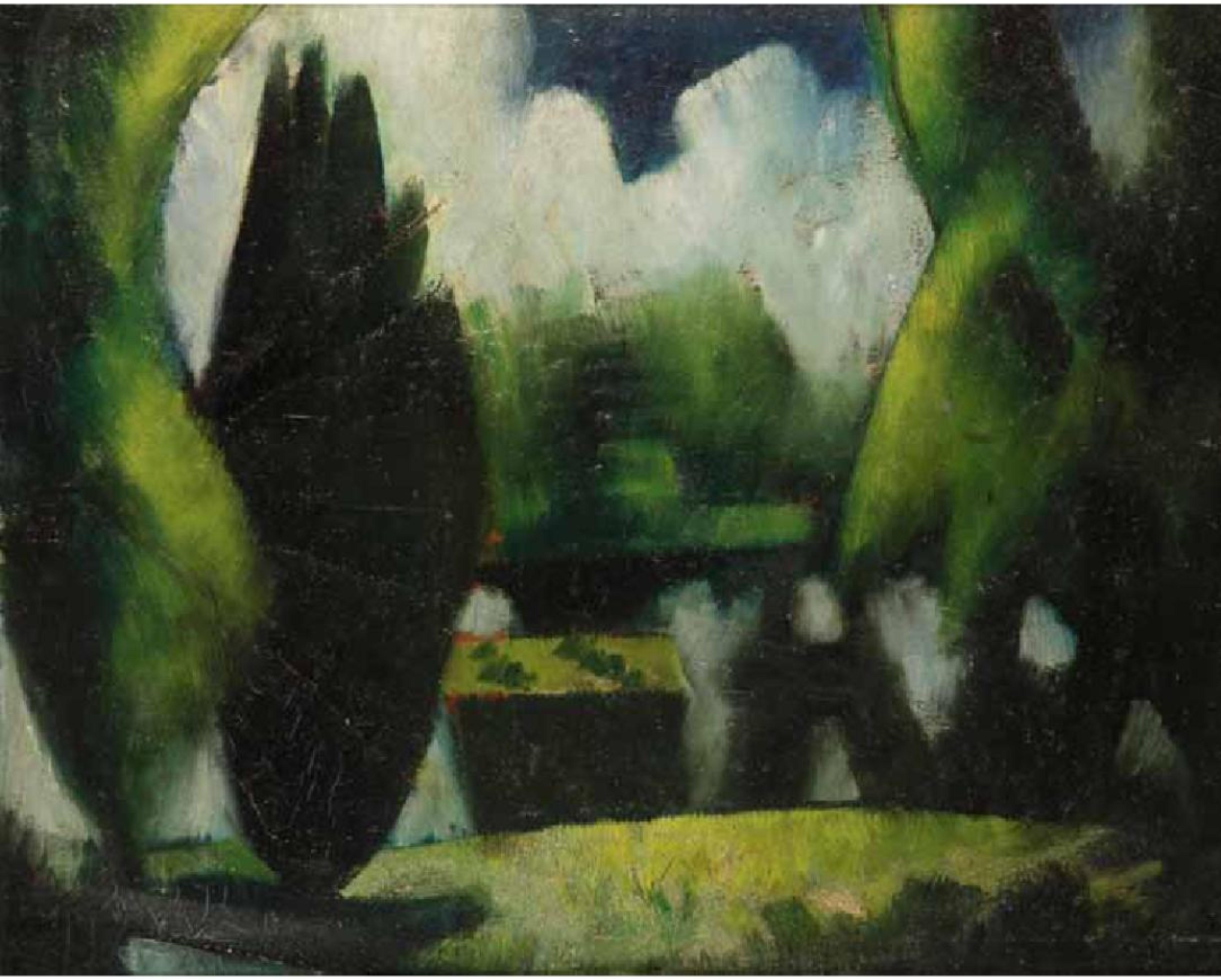
The figure on the reverse is probably a study for the portrait of the novelist Gilbert Cannan (1884-1955) in the Ashmolean Museum, Oxford.

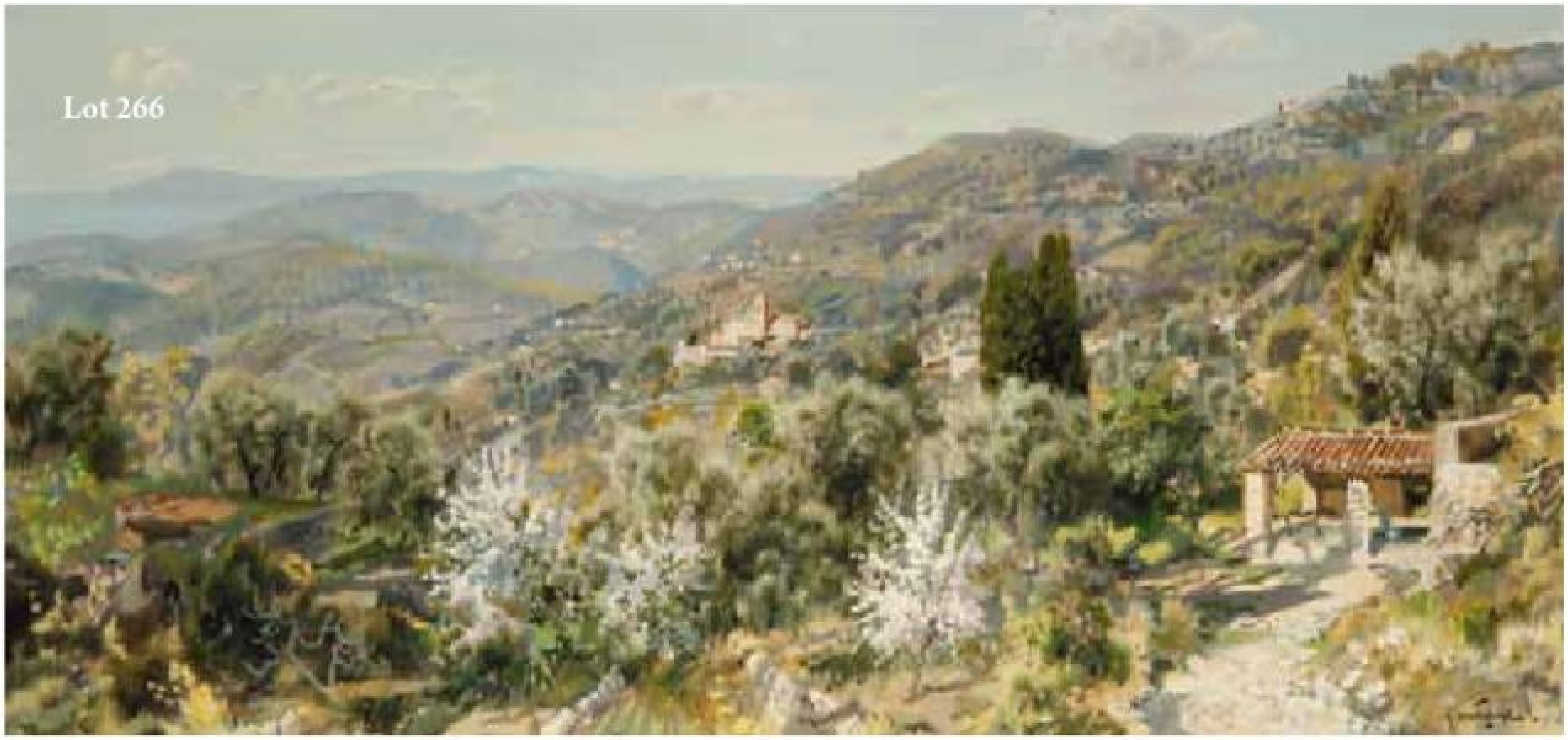
Literature: This work will be included in Sarah MacDougall's forthcoming catalogue raisonné due to be published in 2015. The auctioneers are grateful for her assistance in cataloguing this lot.

Provenance: Sotheby's 23rd May 1984, lot 118.

Private European Collection

£8,000-16,000





266 ® ▲ (GABRIEL) DESCHAMPS (B.1919)

Provençale landscape,
oil on canvas,
signed,
19 x 39".
See illustration

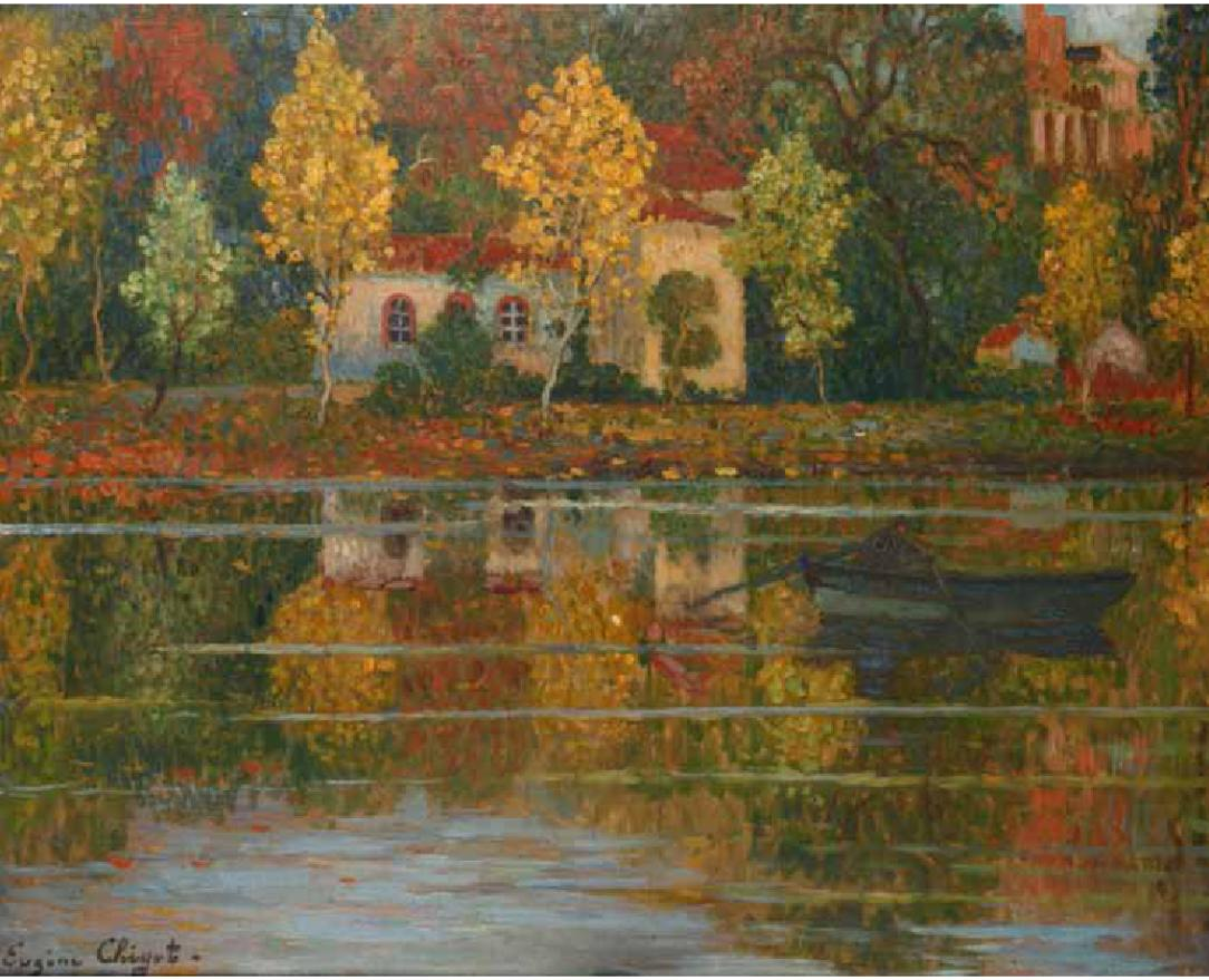
£1,200-1,500

267 ® ▲ CAMILLA MARDON

Nude study,
oil on canvas,
signed with initials and dated '88, 26" x 39½"

Camilla Mardon is the granddaughter of Marian, Lady Rootes.

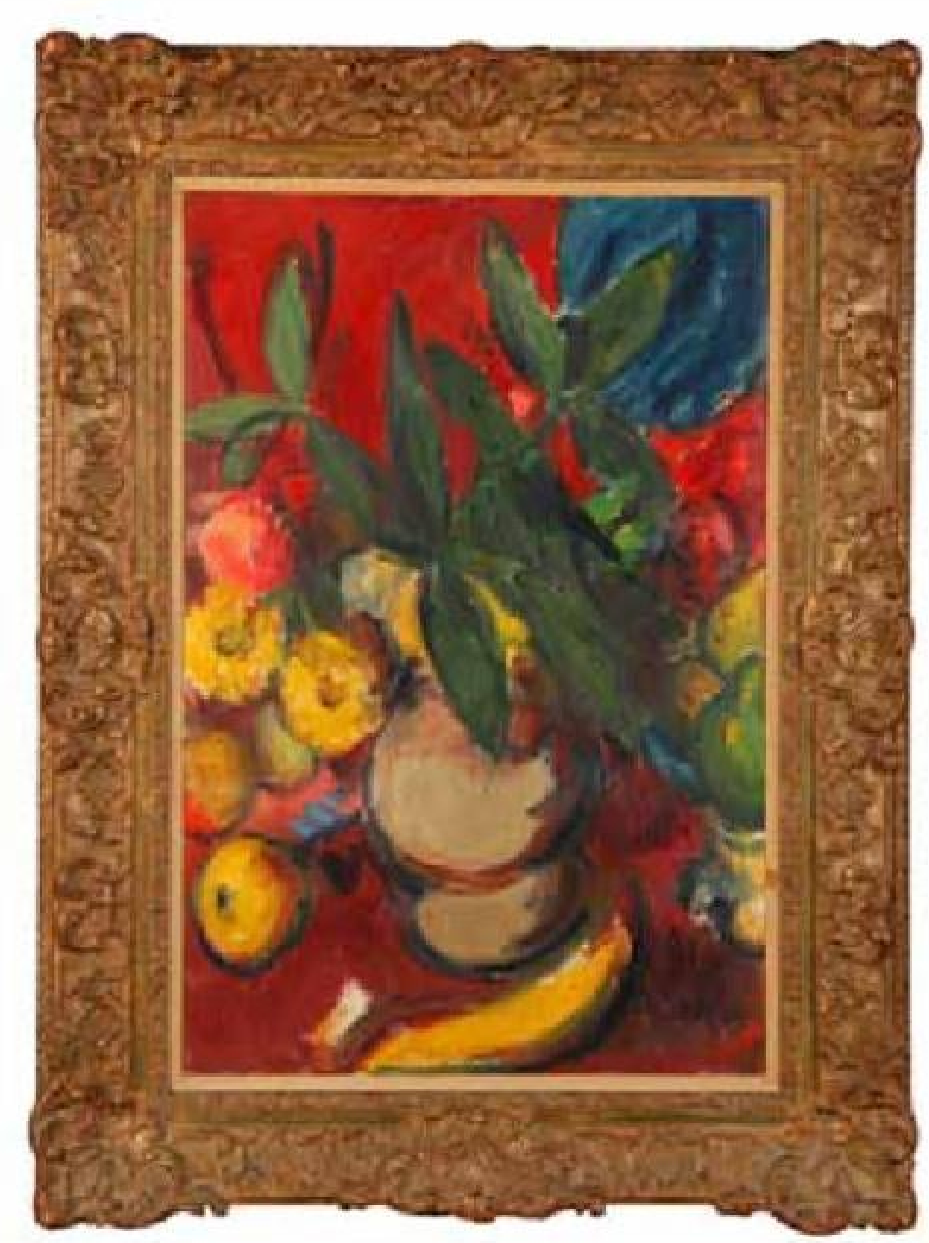
£400-600



268 R EUGENE CHIGOT (1860-1927)

'Le Sevre Nantaise Clisson',
signed, titled on the stretcher verso and dated 1916,
oil on canvas,
25" x 31".
See illustration

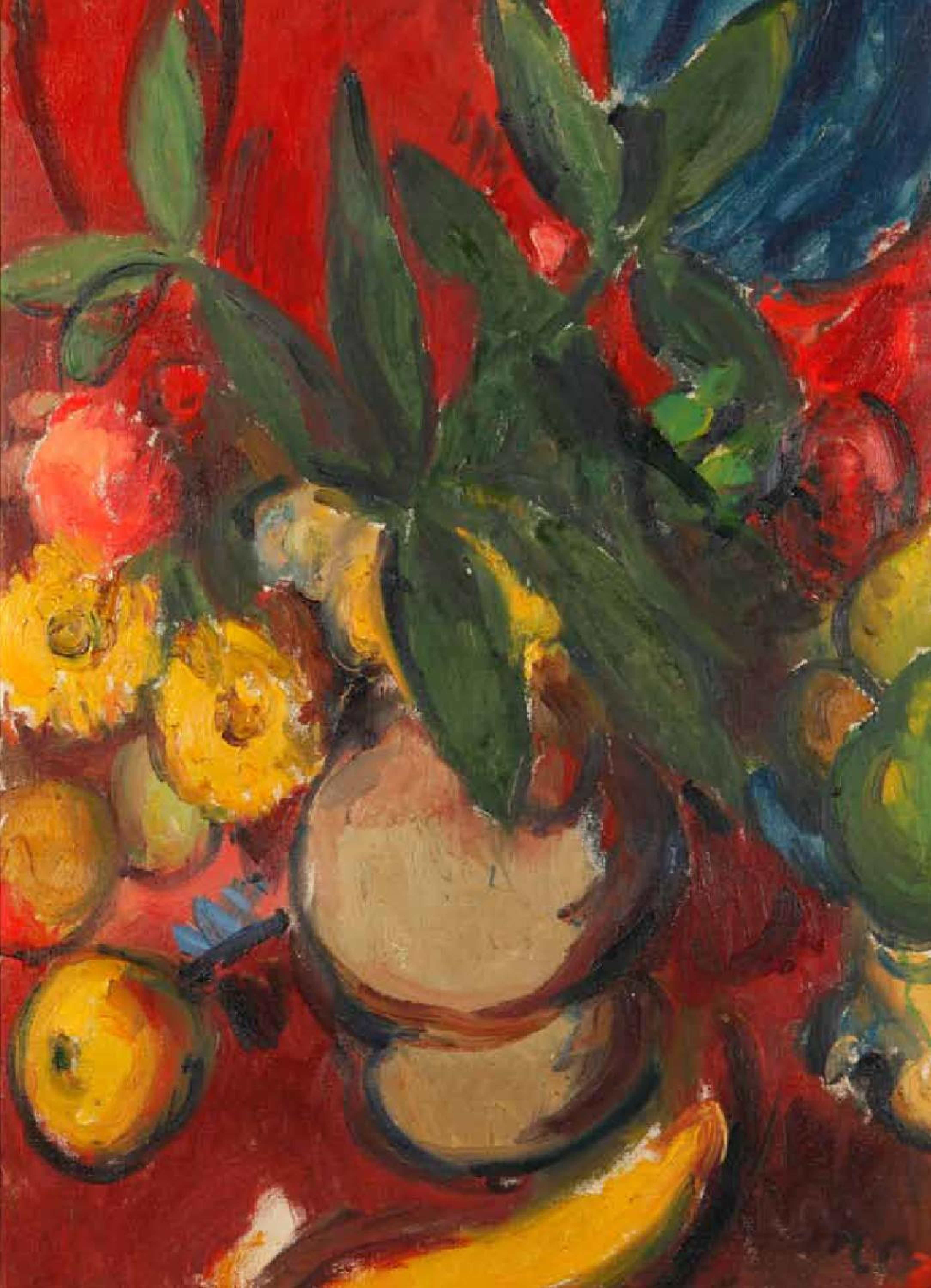
£3,000-4,000



269 ® ▲ SIR MATTHEW SMITH (1879-1959)

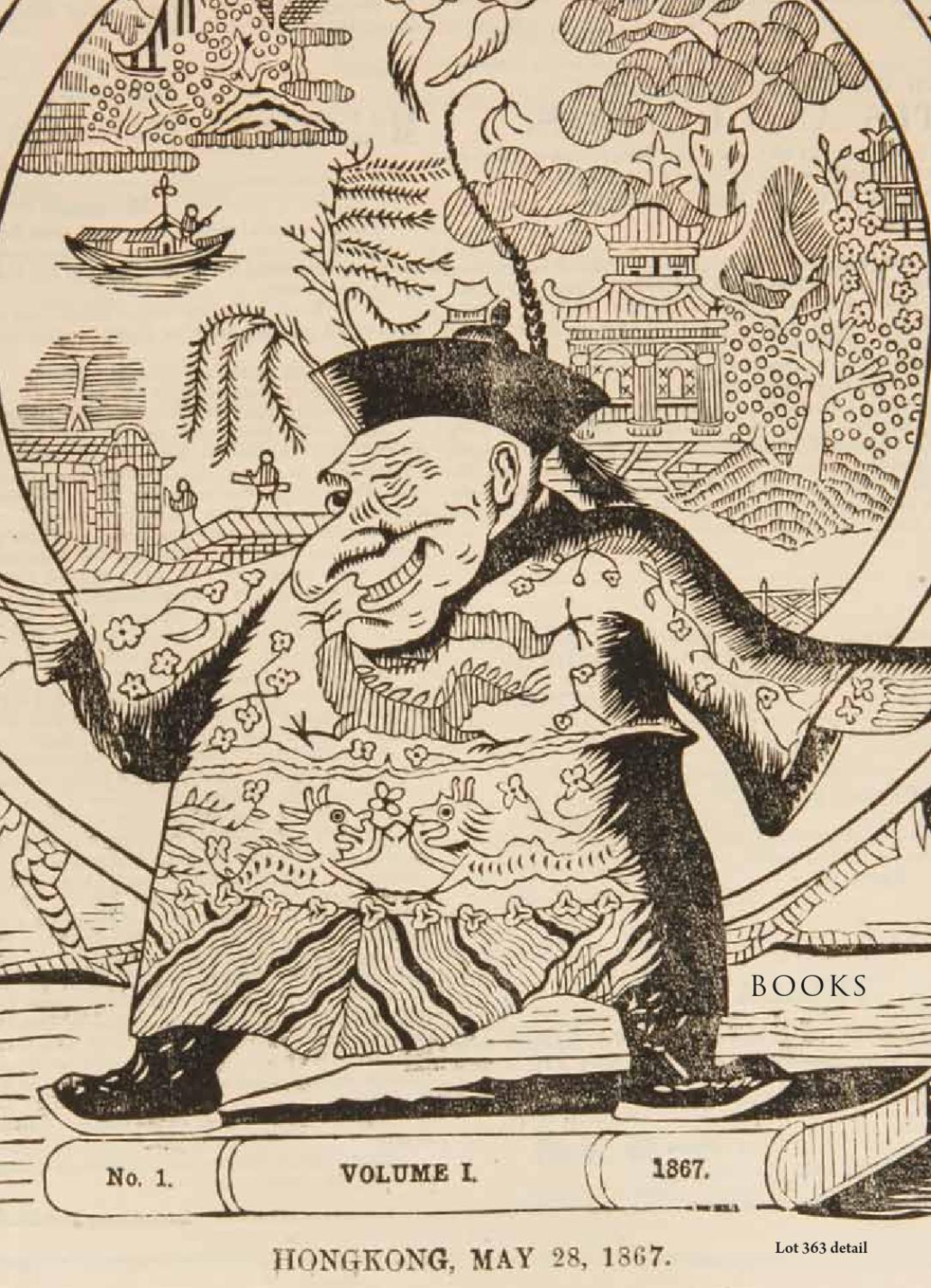
Flowers in a jug with fruit,
signed with initials,
oil on canvas,
29½" x 19½".
See illustration

£25,000-35,000



270-349 SPARE LOTS

BOOKS


No. 1.
VOLUME I.
1867.
HONGKONG, MAY 28, 1867.

Lot 363 detail

350 HAROLD ACTON: "CORNELIAN, A FABLE",

signed and numbered 407 from an edition of 550, published by Chatto and Windus, London 1928

£80-160

351 JULES VERNE: "LES FRÈRES KIP VOYAGES EXTRAORDINARES"

Collection Hetzel, 18 Rue Jacob, Paris, V1.

£250-450

352 JOHN HUTCHINS: "THE HISTORY AND ANTIQUITIES OF THE COUNTRY OF DORSET",

printed by W. Bowyer and Jane Nichols, London 1774, 2vols

£100-200

353 ISABELLA BEETON: "BEETON'S BOOK OF HOUSEHOLD MANAGEMENT",

London: S.O. Beeton, 248, Strand 1861.

£100-200

354 "THE COMPLAINT":

or "Night Thoughts, on Life, Death and Immortality", inscribed to The Right Hon. Arthur Onslow, Speaker of the House of Commons.

£50-100

355 THE ROYAL ATLAS OF MODERN GEOGRAPHY

by W. & A.K. Johnston Ltd, Edinburgh and London 1914, a series of 60 entirely original and authentic maps, the present condition of geographical discovery and research into several Countries, Empires and States of the World

According to the vendor this is one of only 12 copies of this work published.

£50-100

356 WILLIAM MAKEPEACE THACKERAY: "VANITY FAIR",

illustrated by Lewis Baumer, published by Hodder and Stoughton, signed by the artist and numbered 194 from a limited edition of 350

£100-200

357 J.M. BARRIE "QUALITY STREET, A COMEDY IN FOUR ACTS",

illustrated by Hugh Thomson, signed by the artist and numbered 720 from an edition of 1,000 copies, published by Hodder and Stoughton.

£100-200

358 SIR WILLIAM RUSSELL FLINT: "DRAWINGS",

published by Collins, London 1950, signed and inscribed "For the Byam Shaw School on its' Jubilee 3.3.60" with every good wish from W. Russell Flint

£100-200

359 CYRIL HODGES & PAUL JENKINS: "SINGING VOICE WELSH HEART"

with original lithographs by Paul Jenkins, editions de la Galerie Karl Flinker, 1965, the six prints signed in pencil by the artist, in slip case

£100-200

360 BIRDS, BEASTS AND FLOWERS,

Nottingham Court Press, 1981, one of 500 copies signed by Princess Grace of Monaco, in presentation slip case

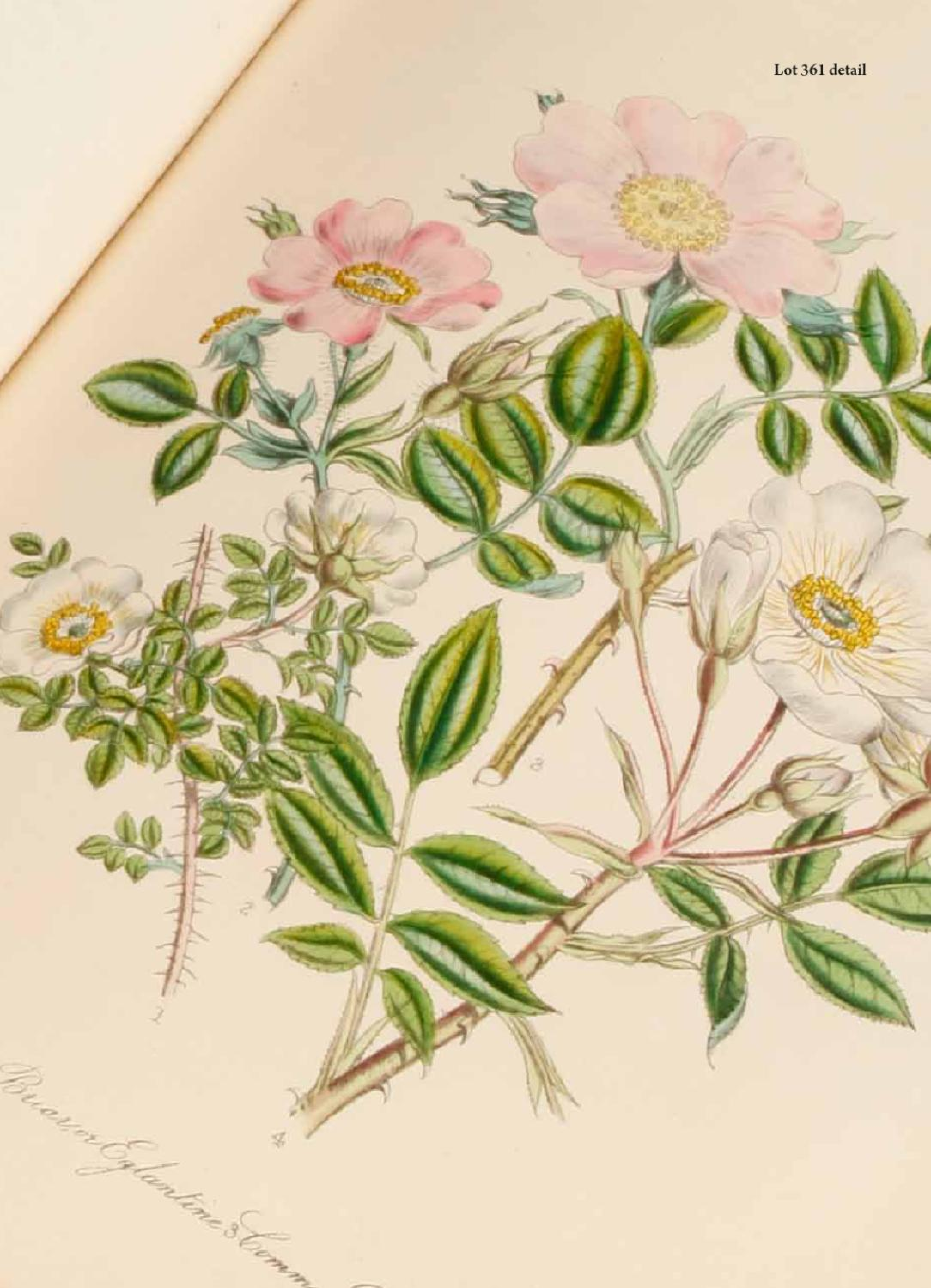
£150 – 250

361 LOUDON (MRS),

British Wild Flowers, London 1849, ill.col.plates, (rebound)

See illustration

£200 - 300


1
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Briar or Eglantine 3 Comm

Lot 361 detail

362 "THE BOOK OF THE DEAD":

A facsimile of the Papyrus of Ani in the British Museum, printed by Order of the Trustees, London 1890

£50-100

363 "THE CHINA PUNCH" VOLUME ONE,

May 28th 1867 - May 28th 1868, 24 issues bound together, published by The China Mail Office, Hong Kong

£200-400

364 ARTHUR RAGG: "SEVEN WORDS"

with an introduction by Laurence Housman, Heinemann 1939, and Dugald Stermer: "The Art of Revolution" (2)

£50-100

365 Ⓡ W.S. CHURCHILL:

"The Second World War", 6vols, 1952, and Secret Session Speeches, first edition, 1946

£80-120

366 Ⓡ DOGS ROUGH AND SMOOTH

and Good Gun Dogs

£50-80

367 Ⓡ LAURIE LEE:

"Cider with Rosie", first edition, with dust jacket, Hogarth Press, 1959, illustrated by John Ward

£100-150

368 Ⓡ LYNNE REID BANKS:

"The L-Shaped Room", 1960

£50-70

369 Ⓡ DAISY FELLOWES,

Sunday, A Fantasy, 1960, with dust jacket

£30-50

370 Ⓡ CEZINSKY:

"English Furniture of the 18th Century", 3vols

£200-300

371 Ⓡ SOME ENGLISH GARDENS

illustrated by G.S. Elwood; The Art & Craft of Garden Making by Mawson & Mawson, 1926; and Gardens Old and New, edited by John Leyland, 3vols, published by Country Life

See illustration

£100-200

372 THOMAS BEWICK: "NOTES BY F.G. STEPHENS ON A COLLECTION OF DRAWINGS AND WOODCUTS BY THOMAS BEWICK EXHIBITED AT THE FINE ART SOCIETY'S ROOMS 1880"

and a similar volume: "The Life and Works of Thomas Bewick" by David Croal Thomson, London 1882, numbered 12 from an edition of 250 (2)

£100-200

373 SAMUEL IRELAND: "PICTURESQUE VIEWS ON THE RIVER THAMES WITH OBSERVATIONS ON THE WORKS OF ART IN ITS' VICINITY",

London 1791, 2vols

£80-150

374 "HISTORY OF CHRISTIAN NAMES"

London 1863, 2vols, and a single copy "Vanity Fair" by William Makepeace Thackeray (3)

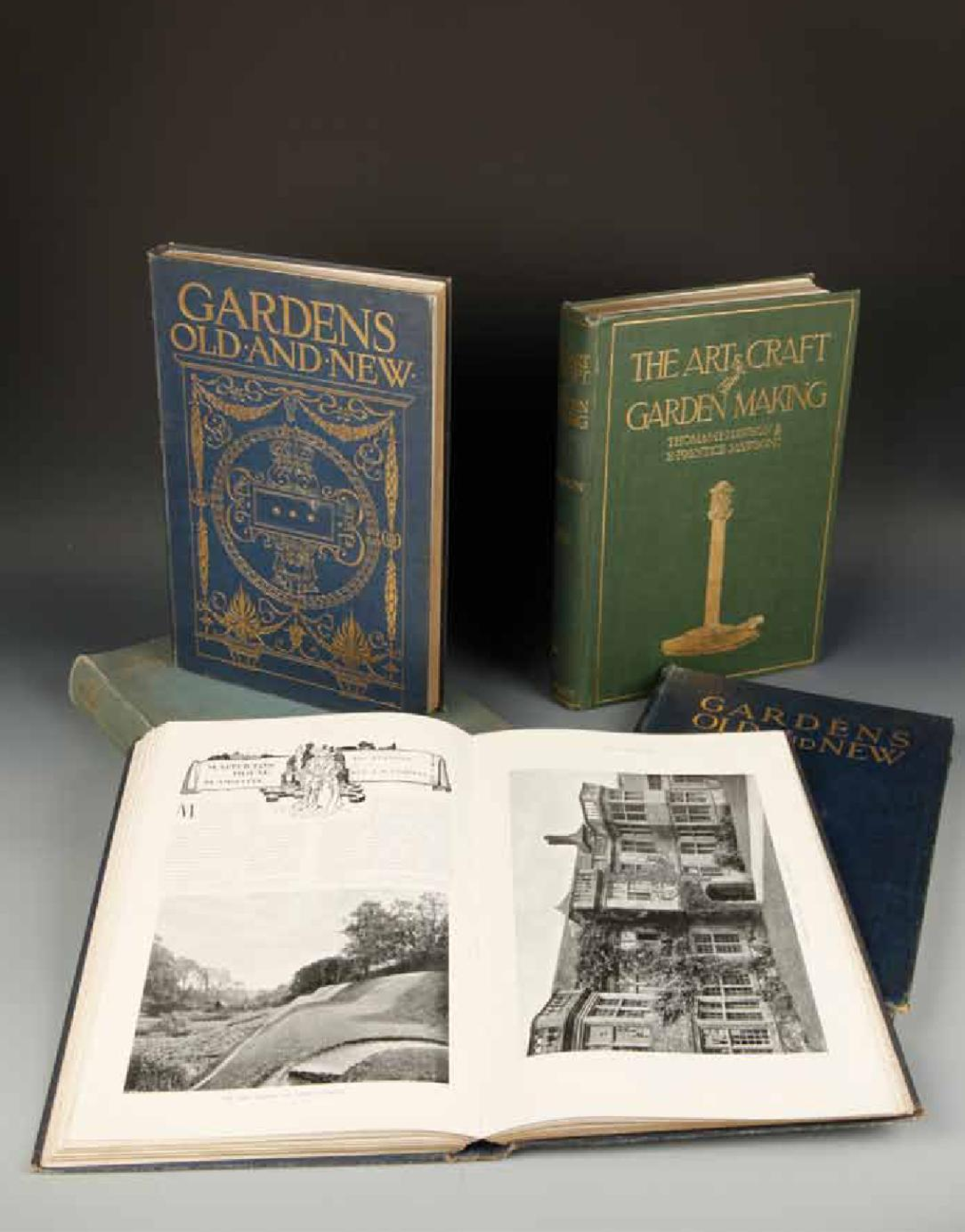
£40-80

375 JAMES JENKINSON: "A GENERIC AND SPECIFIC DESCRIPTION OF BRITISH PLANTS",

translated from "The Genera et Species Plantarum of the Celebrated Linnaeus", London 1775

£50-100

Lot 371


GARDENS OLD·AND·NEW·
THE ART & CRAFT OF GARDEN MAKING
GARDENS OLD AND NEW

376 THOMAS BEWICK: "A HISTORY OF BRITISH BIRDS BY THOMAS BEWICK",

published by Quaritch, London, 1885 in five volumes, signed by the publisher and numbered 81 from an edition of 750 copies (5)

£300-500

377 PROFESSOR E. DOWDEN: "SHAKESPEARE, SCENES AND CHARACTERS",

a series of illustrations and quotes, London 1876

£40-80

378 MICHAEL BRYAN: "DICTIONARY OF PAINTERS AND ENGRAVERS, BIOGRAPHICAL AND CRITICAL",

New Edition, London 1886, 2vols and a single volume "Painting and Celebrated Painters" (3)

£40-60

379 FRANK MAY: "THE WITCH OF THE JUNIPER WALK AND OTHER FAIRYTALES",

London 1895, 2vols, and a single volume "Alice's Adventures in Wonderland", London 1872 (3)

£30-50

380 JOHN FRANCIS: "HISTORY OF THE BANK OF ENGLAND, IT'S TIMES AND TRADITIONS",

London 1848, 2vols, and eight further volumes (10)

£50-100

381 THOMAS GREEN: "THE UNIVERSAL HERBAL OR BOTANICAL, MEDICAL AND AGRICULTURAL DICTIONARY",

published Nuttall, Fisher and Co., Liverpool 1816, 2vols

£200-400

382 CAPTAIN G.J. YOUNGHUSBAND, CAPTAIN FRANK E. YOUNGHUSBAND: "THE RELIEF OF CHITRAL",

London 1895

£80-150

383 E. BENEZIT: "DICTIONNAIRE DES PEINTRES, SCULPTEURS, DESSINATEURS ET GRAVEUR",

New Edition 1966, 8vols

£40-80

384 ROALD AMUNDSEN: "THE SOUTH POLE. AN ACCOUNT OF THE NORWEGIAN ANTARCTIC EXPEDITION IN THE FRAM, 1910-1912",

published by John Murray, Albermarle Street, London 1912, 2vols.

£50-100

385 ROALD DAHL;

A collection of fifteen hardback volumes, all signed by the author. Comprising: "James and the Giant Peach", "Charlie and the Chocolate Factory", "Fantastic Mr Fox", "The Magic Finger", "Charlie and the Great Glass Elevator", "Danny, The Champion of the World", "The Wonderful Story of Henry Sugar and Six More", "Esio Trot", "George's Marvellous Medicine", "Rhyme Stew", "The B.F.G.", "The Witches", "Matilda", "The Twits" and "Going Solo", many illustrated by Quentin Blake (15).
See illustration

£2,000-4,000

386 A MINIATURE LEATHER BOUND AUTOGRAPH BOOK,

decorated with gilt tooling and a crowned butterfly, containing royal autographs of Queen Mary, Helena Victoria and Elizabeth and Margaret, 1½"

£100-200

387 AN IMPORTANT COLLECTION OF ROYAL CORRESPONDENCE,

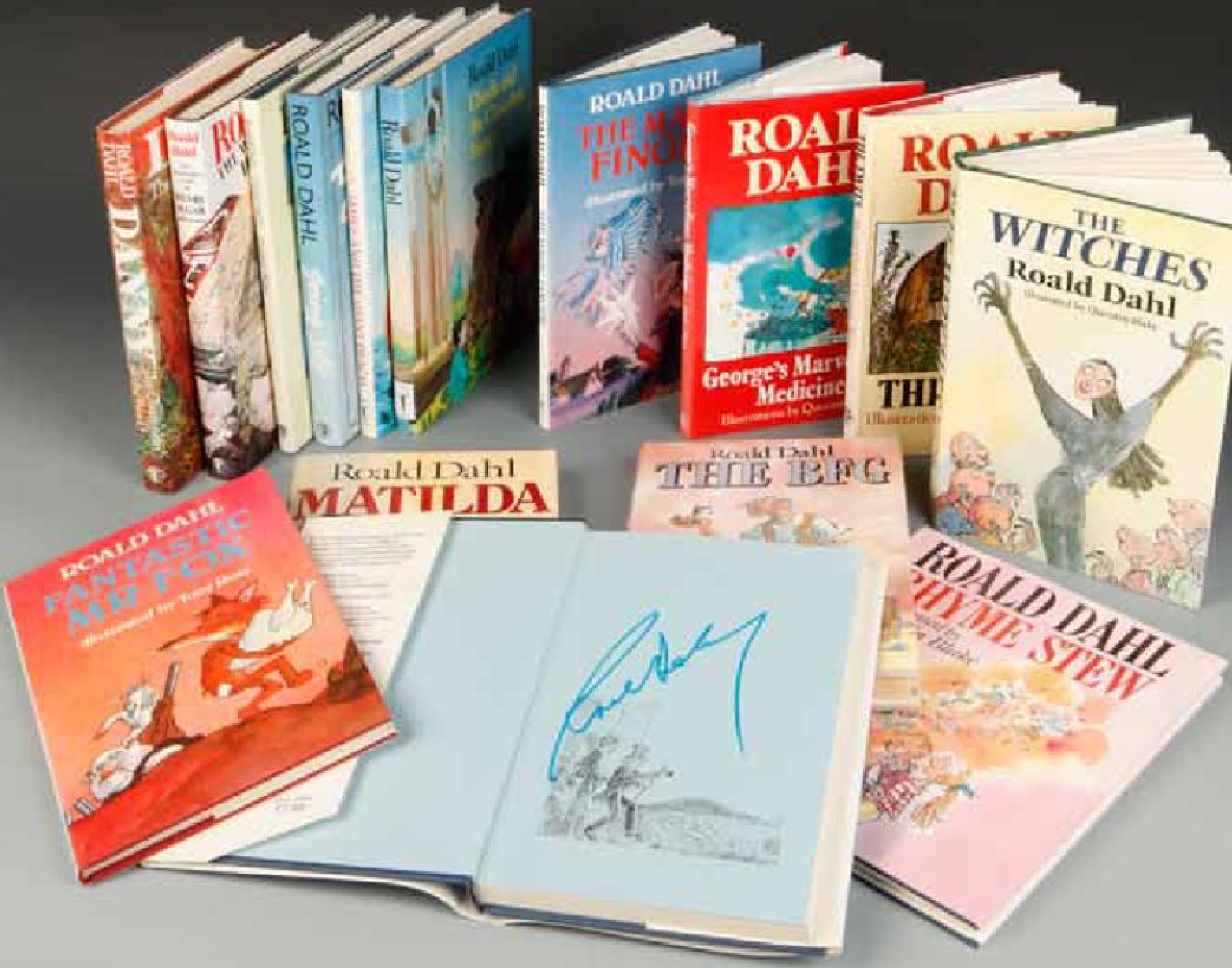
photographs and ephemera, most relating to when Dowager, Lady Pembroke let the top floor of Knoyle House, Wiltshire to the 'Children's Society' to home homeless babies in 1943

£200-400

388 A LARGE QUANTITY OF ORNITHOLOGICAL BOOKS

389 VARIOUS HORTICULTURE AND GARDENING BOOKS

Lot 385


ROALD DAHL
ROALD DAHL
ROALD DAHL
THE MAGIC FINGER
ROALD DAHL
George's Marvellous Medicine
THE WITCHES
Roald Dahl
Roald Dahl
MATILDA
Roald Dahl
THE BFG
ROALD DAHL
FANTASTIC MR FOX
ROALD DAHL
RHYME STEW

390 VARIOUS ART HISTORY MONOGRAPHS

and related books

391 VARIOUS BOOKS ON HISTORY, BIOGRAPHY, TRAVEL, COUNTRY SPORTS,

and other subjects

392 VARIOUS AUCTION CATALOGUES

and other art magazines and catalogues

393-399 SPARE LOTS

END OF FIRST DAY SALE

NOTES

NOTES

Duke's
AUCTIONEERS SINCE 1823

GLOSSARY OF CATALOGUING TERMS

The auctioneers are always pleased to discuss individual lots with prospective purchasers prior to the auction and will provide condition reports on request. If you require clarification of any terms employed in the catalogue please do not hesitate to seek advice. The auctioneers are also pleased to discuss lots which may have been altered, repaired, or restored.

The term **basically** used in conjunction with a date (ie. basically 18th century) indicates that, in our opinion, the item may have undergone restoration, repair, or alteration. It also indicates that only an element of the piece may date from the period stated in the description. The absence of the term **basically** does not imply that an item is without restoration, repair, or alteration. The use of inverted comas around a word or phrase (**ie. "pearl"**) indicates that the piece, or object, may not be what it is purporting to be. (**ie. a simulated pearl**). If you are in doubt our specialists are available prior to the auction to offer guidance and advice.

With Chinese ceramics and works of art, if the catalogue states that the object in question bears a mark, but it does not state "and of the period" it indicates that we believe the lot in question may not date from the period suggested by the mark. Clearly, references to the colour of jade are subjective and again buyers are advised to inspect personally any items on which they intend to bid to ensure the colour meets with their expectation.

Care is taken to ensure that any statement as to authorship, attribution, origin, date and provenance is reliable and accurate, but all such statements are statements of opinion and are not to be taken as statement or representations of fact. Hy. Duke & Son reserve the right, in forming their opinion, to consult and rely upon any expert or authority reasonably considered by them to be reliable.

Descriptions of property in this catalogue do not always indicate condition, repair or damage. Buyers are earnestly advised to inspect personally any lot they intend to purchase. Weights and measurements are approximate and should be verified by intending purchasers

PAINTINGS, DRAWINGS AND PRINTS

A work catalogued with the forename(s) and surname or recognised designation of an artist is, in our opinion, a work by the artist, e.g. NICHOLAS CHEVALIER

Attributed to NICHOLAS CHEVALIER
. . . in our opinion a work of the period of the artist which may be in whole or in part the work of the artist.

Studio of NICHOLAS CHEVALIER
. . . in our opinion a work by an unknown hand, which may have been executed in the studio of the artist.

Circle of NICHOLAS CHEVALIER
. . . in our opinion a work from the period of the artist and showing his influence.

Follower of NICHOLAS CHEVALIER
. . . in our opinion a work executed in the style of the artist but not necessarily by a pupil.

Manner of NICHOLAS CHEVALIER
. . . in our opinion a work executed in the style of the artist but of a later date.

After NICHOLAS CHEVALIER
. . . in our opinion a copy of any date after a work by the artist.

Signed/inscribed/dated NICHOLAS CHEVALIER
. . . in our opinion the work has been signed/inscribed/dated by the artist.

Bears signature/inscription/date
NICHOLAS CHEVALIER
. . . in our opinion the signature/inscription/date are probably not by the hand of the artist.

The addition of a question mark after any of the cataloguing terms in the above glossary indicates an element of doubt.
The term 'ascribed to' may in certain cases be used to denote a traditional attribution based on style.
A work catalogued as 'School' accompanied by the name of a place or country and a date mean that in our opinion the work was executed at that time and in that location, e.g. Dutch School, circa 1700.
All reference to signatures, inscriptions and dates refer to the present state of work, i.e. as at the time of inspection for the purpose of cataloguing.

The use of onverted comas around the name of an artist, or date, in connetion with a signature, or inscription (ie. signed "Nicholas Chevalier") indicates that the signature, or inscription, may have been added by another hand.

ARTIST'S RESALE RIGHT

From mid February 2006 living artists are entitled by law to receive a resale royalty each time their work is resold by or to an art market professional. From 1st January 2012 the Right has been extended to include sales of works by artists who have died within the last 70 years (following the existing term of copyright). Royalties will be payable to the families and beneficiaries of these artists. An art work must be resold for more than 1,000 Euros to qualify for the right. The rates payable are calculated as a percentage of the hammer price and are set out in a sliding scale from 4% to 0.25%. The charge is exclusive of VAT. The auctioneers reserve the right to pass all of the cost to the person buying the qualifying art work

COLOURED GEM STONES

Prospective buyers of coloured gemstones should be aware that some stones might have been treated to enhance their colour or clarity. Sapphires and rubies are commonly heat-treated and emeralds are commonly oiled. In the case of oiling, this may need to be redone after a period of years. The international jewellery trade has generally accepted these methods.

Duke's
AUCTIONEERS SINCE 1823

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Duke's carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale on the following General Conditions and on such other terms, conditions and notices as may be referred to herein.

1 DEFINITIONS

In these Conditions:

(a) "auctioneer" means the firm of Duke's or its authorised auctioneer, as appropriate;
(b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;
(c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
(d) "terms of consignment" means the stipulated terms and rates of commission on which Duke's accepts instructions from sellers or their agents;
(e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;
(f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;
(g) "You", "Your", etc. refer to the buyer as identified in Condition 2.
(h) The singular includes the plural and vice versa as appropriate.

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(a) Bidders are required to register their particulars before bidding and to satisfy any security arrangements before entering the auction room to view or bid;
(b) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
(c) Bidders shall be deemed to act as principals.
(d) Once made, no bid may be withdrawn.
(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3 INCREMENTS

Bidding increments shall be at the auctioneer's sole discretion.

4 THE PURCHASE PRICE

The buyer shall pay the hammer price together with a premium thereon of **19.5% plus VAT** on the premium at the rate imposed by law.

5 VALUE ADDED TAX

Value Added Tax on the hammer price is imposed by law on all items affixed with an asterisk or double asterisk. Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. *VAT payable at 5.00% on the hammer price and 20% on the buyers premium.

6 PAYMENT

(1) Immediately a Lot is sold you will:
(a) give to us, if requested, proof of identity, and
(b) pay to us the total amount due in cash or in such other way as is agreed by us.
(2) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether express or implied.

7 TITLE AND COLLECTION OF PURCHASES

(1) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.
(2) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction or upon the clearance of any cheque used for payment after which you shall be responsible for any removal, storage and insurance charges.
(3) No purchase can be claimed or removed until it has been paid for.

8 REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

(1) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller **and on our own behalf,** shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:
(a) to proceed against you for damages for breach of contract;

(b) to rescind the sale of that Lot and/or any other Lots sold by us to you;
(c) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
(d) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
(e) to charge interest at a rate not exceeding *1.5% per month* on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
(f) to retain that or any other Lot sold to you until you pay the total amount due;
(g) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
(h) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.

(2) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions

9 THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury (except as required by law by reason of our negligence) or similarly for the safety of the property of persons visiting prior to or at a sale.

10 COMMISSION BIDS

Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so save where such failure is unreasonable. Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11 WARRANTY OF TITLE AND AVAILABILITY

The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign it for sale and is able to transfer good and marketable title to the property free from any third party claims.

12 AGENCY

The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13 TERMS OF SALE

The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment as notified to the consignor at the time of the entry of the Lot.

14 DESCRIPTIONS AND CONDITION

(1) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".
(2) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15 FORGERIES

Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.

The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16 GENERAL

We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

(1) any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.
(2). Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.
(3) Any notice to any buyer, seller, bidder or viewer may be given by first class mail or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.
(4) Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.
(5) Any indulgence extended to bidders buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.
(6) English law applies to the interpretation of these Conditions.

16 DEBIT AND CREDIT CARDS

Due to problems with fraudulent debit and credit card transactions payments over the telephone cannot be made for invoices totalling more than £200 unless the Buyers are known to Duke's. Payment can be made in person using a chip and pin number, bank transfer, cash up to £9,000, or cheque (allow six working days for clearance).

CONDITIONS OF SALE (CONTINUED)

CHEQUES

The Auctioneers regret that they are unable to accept cheques in payment for purchases, except where arrangements have been made beforehand, well in advance of sale day.

Intending purchasers are asked to instruct their bank to contact the Auctioneer's bank (Natwest, 49 South Street, Dorchester) as early as possible, to confirm clearance in writing up to a stated maximum amount to ensure that a cheque will be accepted on sale day.

In the absence of such information, a Banker's Draft, a Building Society cheque or cash will be required to allow removal of goods on sale day. Purchasers may not otherwise remove goods until their cheques are cleared by the Auctioneers' bank.

LIVE BIDDING

Duke's Auctioneers offer an online bidding service via the-saleroom.com for bidders who cannot attend the sale. In completing the bidder registration on www.the-saleroom.com and providing your credit card details (unless alternative arrangements are agreed with Duke's Auctioneers) you: **1**. authorise Duke's Auctioneers, if they so wish, to charge the credit card given in part or full payment, including all fees, for items successfully purchased in the auction via the-saleroom.com, and **2**. confirm that you are authorised to provide these credit card details to Duke's Auctioneers through www.the-saleroom.com and agree that Duke's Auctioneers are entitled to ship the goods to the card holder name and card holder address provided in fulfilment of the sale.

Please note that any lots purchased via the-saleroom.com live auction service will be subject to an additional 3% commission charge + VAT at the rate imposed on the hammer price. Clicking the bid button is a commitment to buy.

THIRD PARTY LIABILITY

Any person or his personal property at Melplash Court, Dorset, or on the auctioneers premises, before, during, or after the auction, shall be deemed to be there at their own risk and will have no claim against the auctioneers in respect of any injury sustained, or accident which may occur.

IMPORTANT NOTICE TO BUYERS OF FURNITURE

All items are held at the risk of the Buyer. If they are not removed within 5 working days of the sale the Auctioneers will instruct a carrier to remove them to storage. The Buyer will be responsible for paying the aforementioned carrier all charges incurred and for making arrangements in advance for the removal of items from their store after payment of their charges on production of our reciept for the items.

Duke's
AUCTIONEERS SINCE 1823

BIDDING FORM

I hereby instruct Duke's to bid the following amounts on the lots stated, without any legal obligation on their part. I agree that these bids are subject to buyers premium and VAT as applicable, and to the conditions of sale printed in the auction catalogue.

Name	Tel ....
Address	Mobile ....
....	Signed ....

Lot No:-	£'s	Lot No:-	£'s	Lot No:-	£'s

Grove Auctions
Telephone: (01305) 257544
Facsimile: (01305) 259953

The Fine Art Salerooms
Telephone: (01305) 265080
Facsimile: (01305) 260101

Duke's

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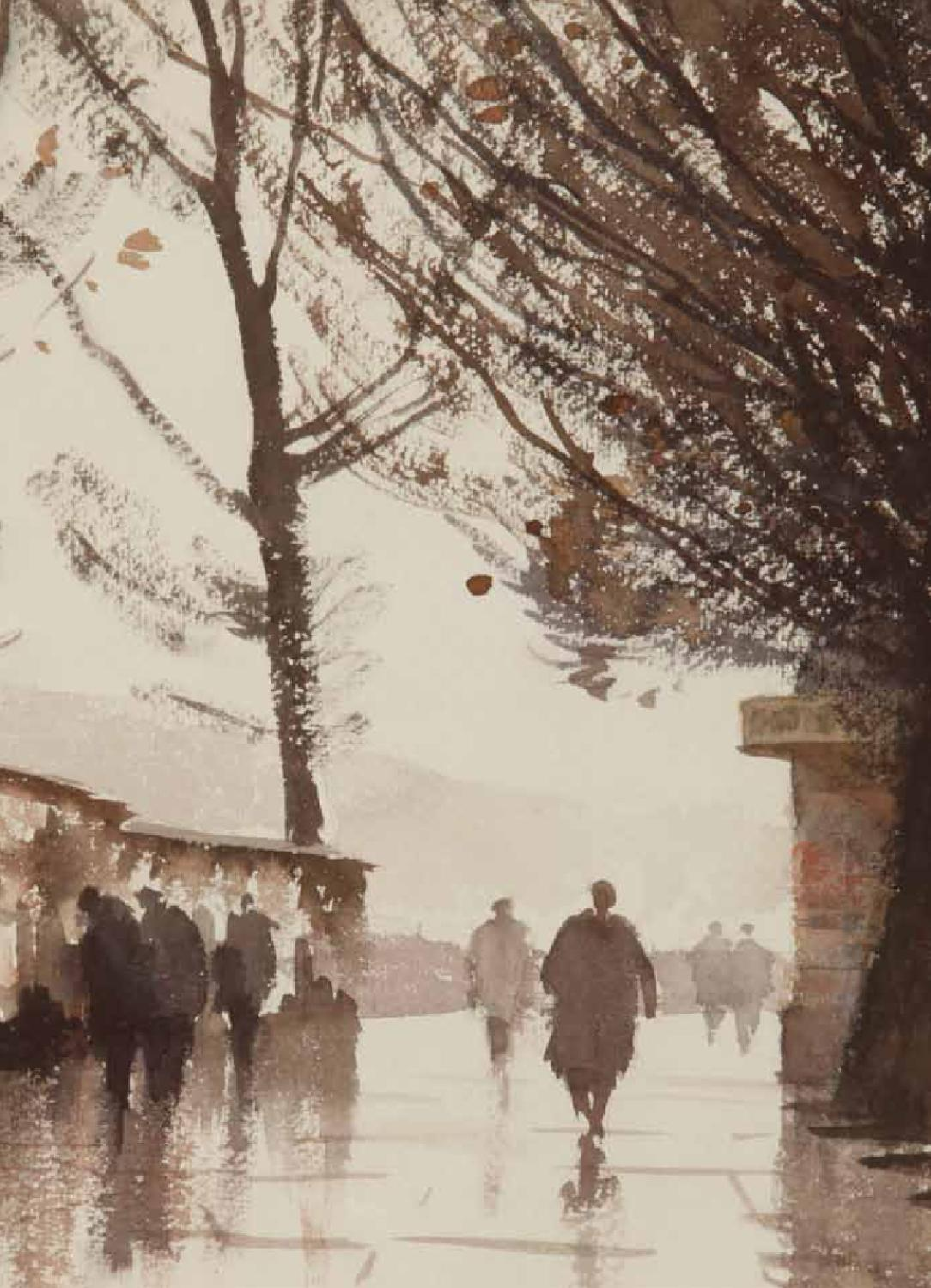
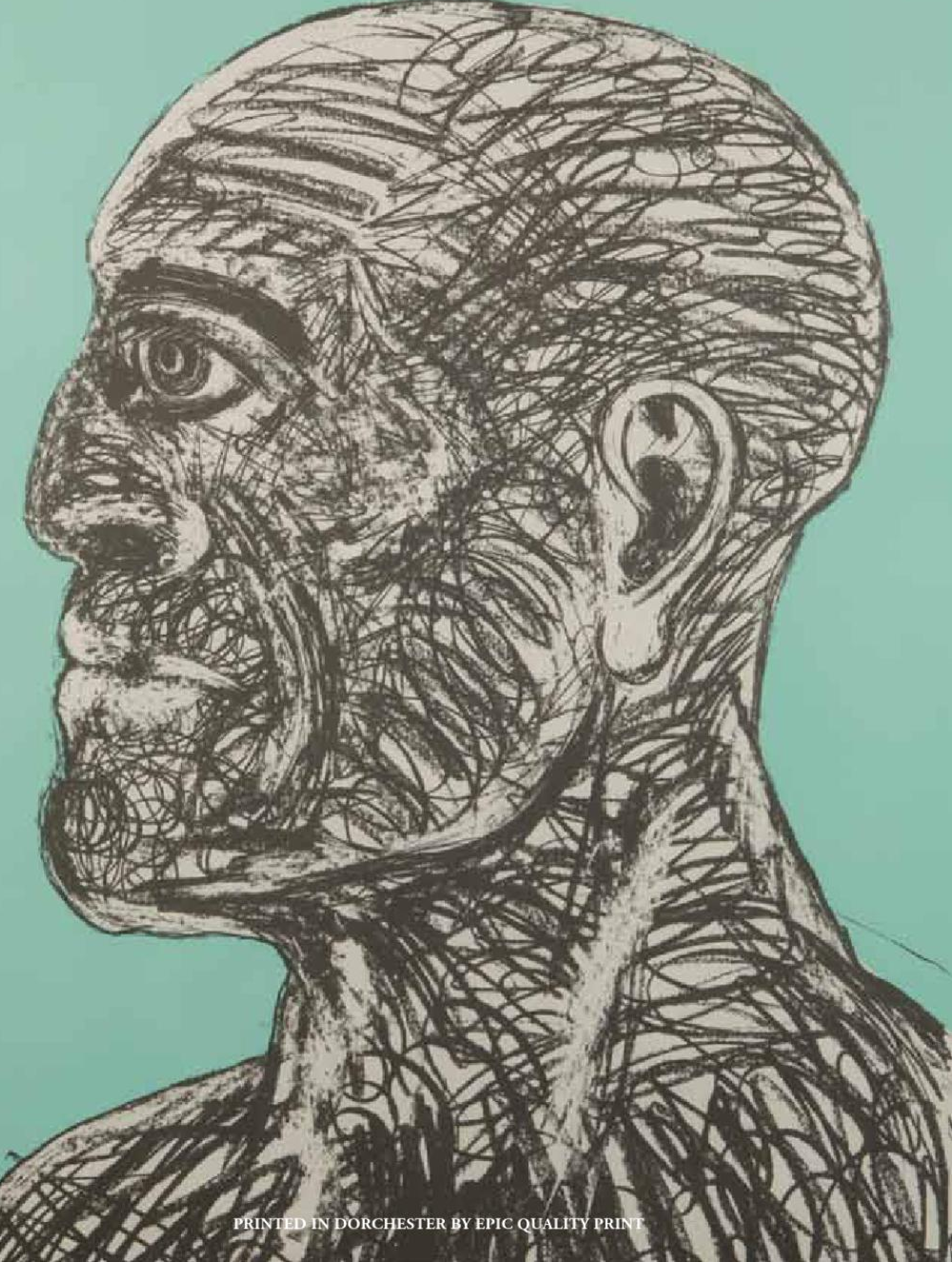


Duke's
AUCTIONEERS SINCE 1823



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